

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

VOLUME 70

NOVEMBER, 1922

NUMBER 2



“It is with pride that we announce that this plant has adopted the Monotype Non-Distribution System and we offer you its great advantages.”

second page

The HOUSE ORGAN of TANNY

Why You Should Adopt the Monotype System

Preamble

PIGS IS PIGS.—Printing is Printing and Typesetting is just Typesetting, but, there is a vast difference in each instance; that is, there is a difference between a pig and another pig, but of course, it takes a pork raiser to appreciate it and it follows that it takes a printer, a good printer, to appreciate the difference in one piece of printed matter as compared to another. Just so does it take a good typesetter, an artist, to see the difference between the work of one typesetter and another.

Bettering the Hand Work

What It does

The Monotype not only produces matter that is customarily set by machine, (i. e.) the body, or smaller sizes of types, but it makes all the material, rules, ornaments, in fact, everything that the typesetter must use in printing, and this at a cost that makes the distribution of these little leaden messengers or embellishers

Two Kinds

An employee trying to make good should be given plenty of rope. If he is made of the wrong stuff he will hang himself with it. If he is the right kind he will make a ladder of it.

third page

THE PRINTER of Syracuse, N. Y.

prohibitive. The advantages of having your printed matter set with Monotype material is that the type is new on each job. The printer employing the Monotype System does not distribute his types back into his cases.

High-Quality Low-Cost

Monotypography means the best; it means clear, sharp, clean-appearing printed matter; it means that the printer using the Monotype has a lower hour cost because there is no backtracking, the typesetters are always employed at productive work—setting type—they are not distributing half the time to get enough type, worn type, into their cases to set up other work—more production, lower hour cost; lower charges for the best obtainable.

Adoption

It is with pride that we announce that this plant has adopted the Monotype Non-Distribution System and we offer you its great advantages.



Reprinted by Permission

CP

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO
TORONTO BOSTON BIRMINGHAM
MONOTYPE COMPANY OF CALIFORNIA
SAN FRANCISCO

CP

The Barrett Portable Adding, Listing and Calculating Machine Proves the Work and Prints the Proof—It will do everything that you can do with figures except make mistakes.



Systems Bond

Do your pressmen sometimes like one paper and your customers another? Systems Bond will unite them. It *prints* as well as it *looks*.

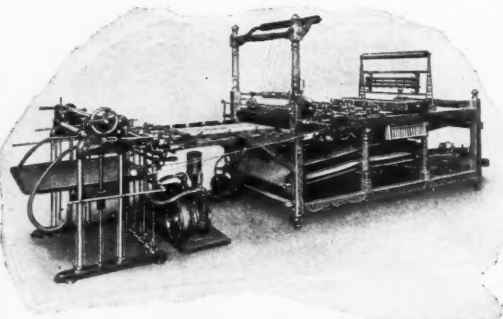
Systems Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Benedict Paper Company
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company
NEWARK—J. E. Linde Paper Company

NEW HAVEN—The A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
QUINCY, ILLINOIS—Irwin Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York—South America, Mexico and West Indies
W. C. Powers Company, Ltd., London—England and Continental Europe
J. L. N. Smythe, Philadelphia—Australasia and New Zealand
J. P. Heilbronn, Manila, P. I.—Japan, China and Philippine Islands
ENVELOPES—United States Envelope Company, Springfield, Mass.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Paper Ruling Machines, Ruling Pens, Bookbinders' Machinery

HICKOK

Automatic Paper Ruling Machines and Feeders

The days of real competition are here again. In order to survive, your ruling plant must be equipped with the most up-to-date and labor-saving machinery. The Hickok Ruling Machinery and Feeders are the last words in efficiency. We have been in this business over seventy-five years.

The W. O. HICKOK MFG. COMPANY

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

HOYT

Superior Type Metals

HOYT N. P. Metal is the ideal stereotype metal—it is properly mixed, flows freely, and can be remelted every day. Like the other HOYT type metals, it has been made in our own factory since 1874.

We Also Make

Hoyt Faultless Linotype Metal
Hoyt Combination Linotype
and Stereotype Metal

Hoyt AX Monotype Metal
Hoyt Standard Electrotype
Metal

*Our Service Department can help YOU on your
type metal problems.*

HOYT METAL CO. St. Louis, New York City,
Chicago, Detroit.

The INLAND PRINTER

Vol. 70, No. 2

HARRY HILLMAN, Editor

November, 1922

Published Monthly by

THE INLAND PRINTER COMPANY

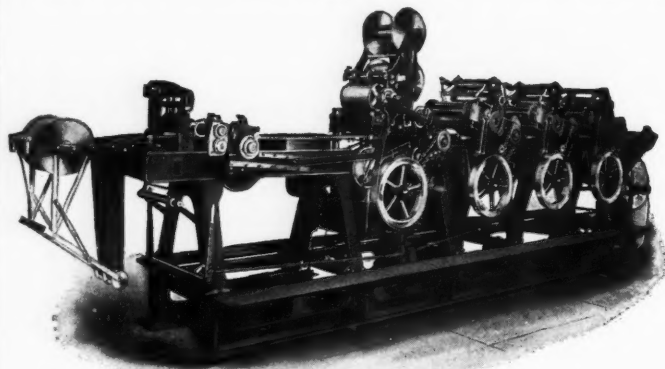
632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under Act of March 3, 1879.

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS

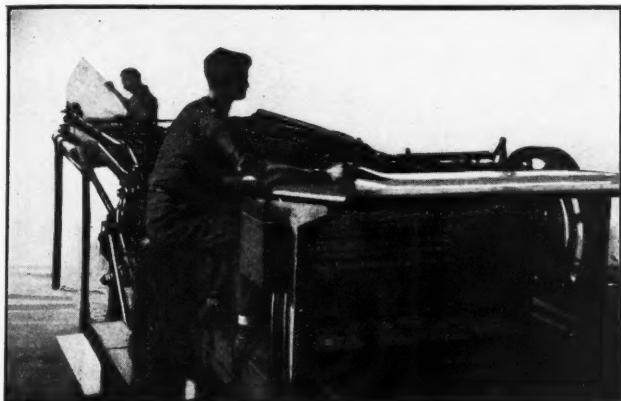
Built by

The New Era Manufacturing Company

Straight and Cedar Streets

Paterson, N. J.

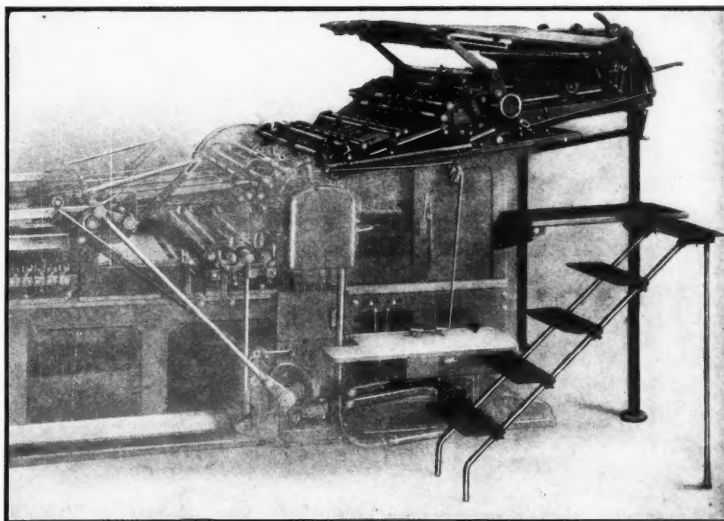
Have you lost your best Hand Feeder?



YOU are likely to find him located in a plant where the cylinders are automatically fed. He will be on the delivery end of the press watching the sheets for color and workups and turning out a uniform quality of work. He is also assisting the pressman to make ready the other press. Up-to-date equipment and modern methods always attract the most proficient workmen.

WE HAVE operated Cross Feeders for twelve years and can say that they are certainly continuous. We estimate that they save us from 25% to 33⅓% press time, depending on the nature of the work. It is unnecessary for us to tell you that we have no trouble whatever in the operation of the machines.

CAPITAL CITY PRESS
MONTPELIER, VT.



The Cross Continuous Feeder never stops for reloading in the course of a full day's run.

The steady operation of Cross Feeders materially increases the output of your presses without increasing the speed. The uniformly accurate register adds quality to the job. 2000 to 3000 extra sheets per day will pay for the feeder in 12 to 16 months.

There are more Cross and Dexter Feeders in use throughout the world than all other makes combined

DEXTER FOLDER COMPANY . 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY

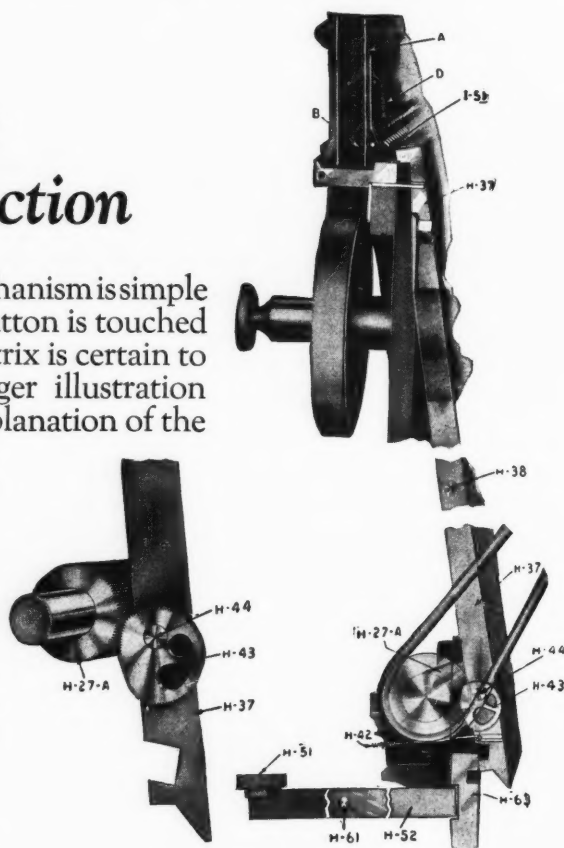
A Simple and Positive Keyboard Action

The LINOGRAPH keyboard mechanism is simple in the extreme. When a keybutton is touched the action is positive, and a matrix is certain to drop. Note carefully the larger illustration while reading the following explanation of the action. You will readily see just why *LINOGRAPH Simplicity Means Efficiency*.

Upon touching the keybutton, the trigger is raised, allowing the eccentric cam on the reed to engage the corrugated steel roller. The revolving cam raises the reed which releases the one-piece escapement. The tripping of the escapement releases a matrix.

Now note the smaller illustration. This shows the hardened steel eccentric cam and a section of the roller. These engage like small gears, insuring an immediate and certain response.

The keyboard mechanism of the LINOGRAPH alone eliminates several hundred parts, and incidentally a lot of trouble. The positive action assures instant response, which in turn insures clean proof. Clean proof means,—no resetting of lines and greater profits.



Key to Illustration

A Magazines	H-51 Keybutton
B Matrices	H-37 Reed
I-51 Escapement	H-52 Keylever
H-63 Trigger	H-43 Eccentric Cam
	H-27a Keyboard Cam Roller

*Learn more about this really simple machine—
Write today for detailed information.*

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

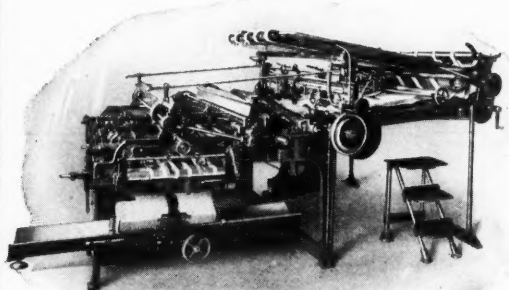
EUROPEAN REPRESENTATIVE
ETABLISSEMENTS PIERRE VERBEKE
BRUSSELS, BELGIUM

AUSTRALASIA, SOUTH AMERICA
PARSONS & WHITTEMORE
299 Broadway NEW YORK CITY

NOTE: THIS IS THE THIRD OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

PRINTERS' AND BOOKBINDERS' EQUIPMENTS

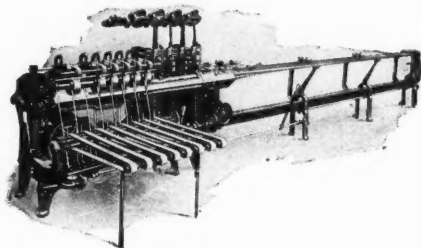
of Proven Merit



CHAMBERS FOLDERS AND FEEDERS

The Chambers Double Sixteen Folders and Chambers King Continuous Feeders have been installed recently in some of America's finest plants.

Without exception, they are the finest folding and feeding units manufactured in one plant. *Investigate and learn why!*

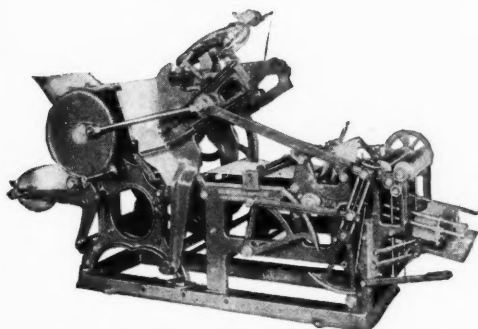


CHRISTENSEN WIRE STITCHER FEEDERS

For all classes of saddle wiring

High speed; simple adjustments; increased production insures the lowest possible production costs—immaterial whether long or short runs, single books, signatures or gang strips.

Only machine on which extended covers can be automatically gathered and stitched.

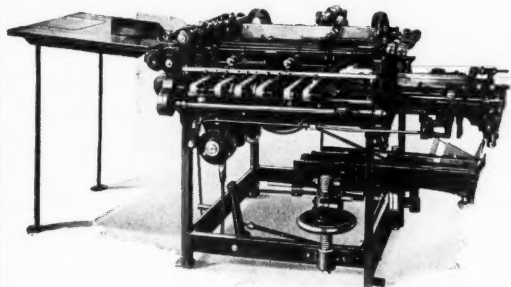


SHATTUCK & BICKFORD ROLL FEED JOBBERS

in conjunction with C & P Job Presses

Exact register, combined with speed, low cost, a great variety of work and high quality of production can be obtained. Feeds any kind of stock from tissue to medium tag. *Easy to adjust and operate.*

Cuts, slits, punches and perforates automatically. Printed sheets delivered either cut to size or rewound.



GRS BOOK & PAMPHLET FOLDERS

Benefited by years of experience, we have produced *Model Jobbing Folders*, superior in design. *Scientifically geared* to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

Built in various sizes. Data cheerfully furnished.

GEORGE R. SWART & CO., Inc.

PRINTING CRAFTS BLDG.,
461 EIGHTH AVE.,
NEW YORK

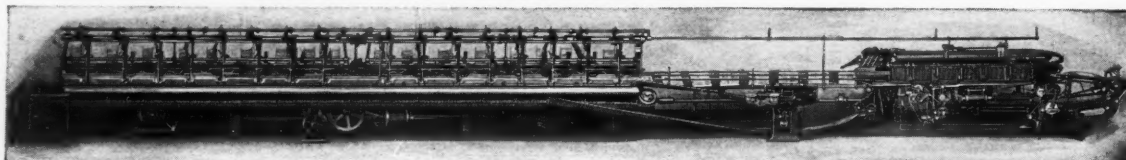
TRANSPORTATION BLDG.,
608 S. DEARBORN ST.,
CHICAGO

Sole and Eastern Sales Agents: CHAMBERS BROS. Co., Philadelphia, Pa. CHRISTENSEN MACHINE Co., Racine, Wis.
L. J. FROHN Co., Brooklyn, N. Y. BERRY MACHINE Co., St. Louis, Mo.
SHATTUCK & BICKFORD, INC., San Francisco, Cal.

JUENGST

Gatherer, Stitcher and Coverer

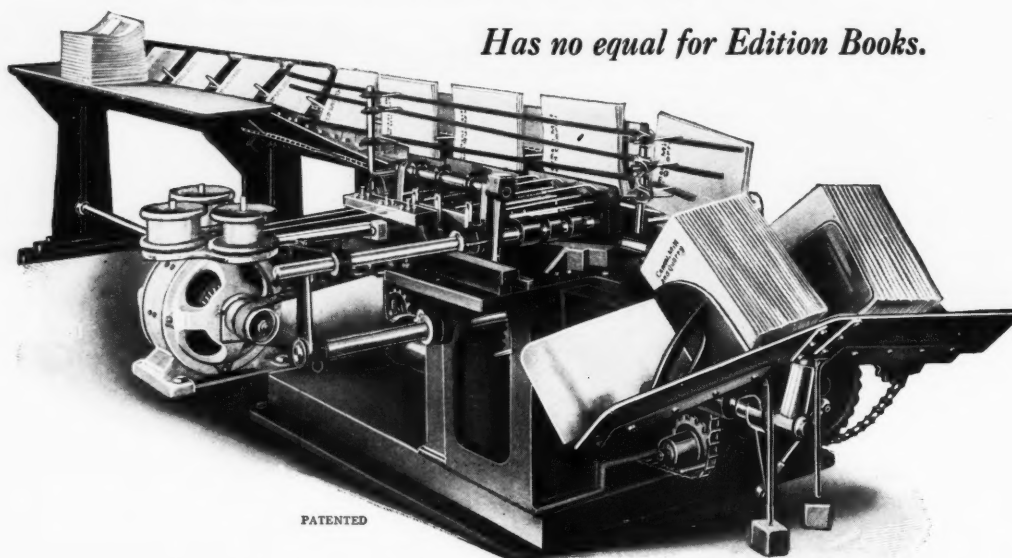
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

BUY A REAL ONE

When you purchase a Power Cutter select one that is true to name —
one on which the Clamping as well as the Cutting is done by Power

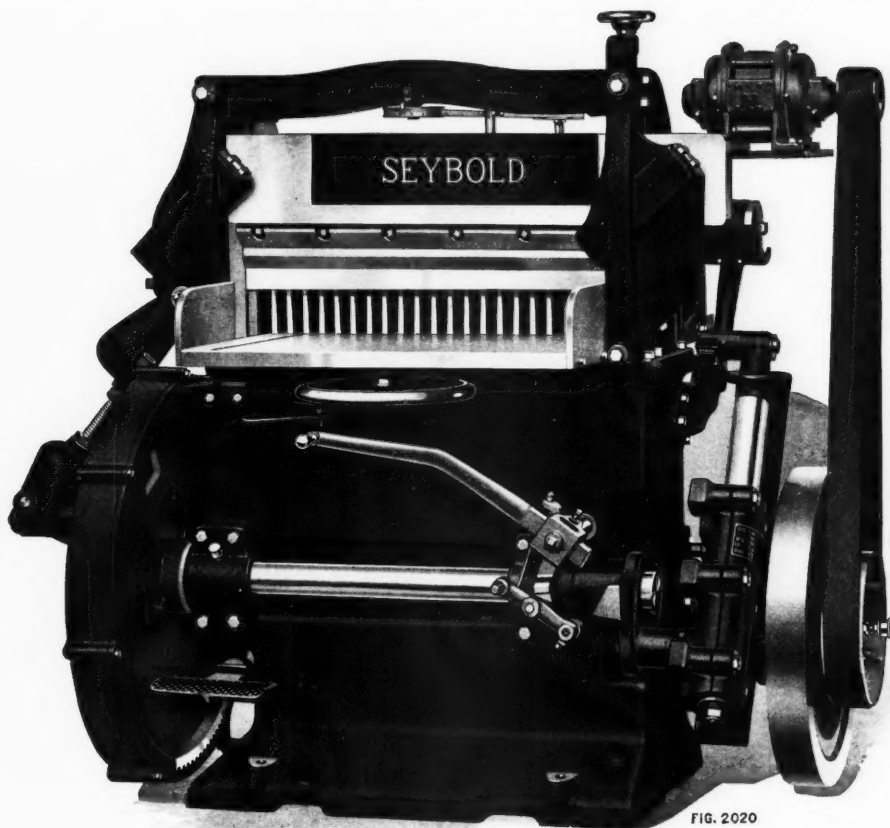


FIG. 2020

THE SEYBOLD AUTOMATIC CUTTER 32" AND 38" SIZES

Designed and built to make a profit on cutting possible for small and medium size shops
who never supposed they could afford to buy an Automatic Cutter.

ASK FOR CIRCULAR 2020

THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations:

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm

For a Better Tint Base

IN ADDITION to its well-known qualities as an ink softener, an improver of distribution and a preservative for rollers, Reducol may also be profitably used in making tint base.

Here are two simple formulae for making Reducol tint base which are used by many large printing houses with perfect results:

*For a
Transparent
Base* { Reducol
Litho Varnish } equal parts
Paste Dryer—as desired
Color—as needed

*For
an Opaque
Base* { Reducol
Mixing White } equal parts
Paste Dryer—as desired
Color—as needed

Tint base prepared under these formulae dries out smooth, covers without picking or mottling, and prints with a velvet-like finish which gives a coated effect even on poor grades of paper.

Reducol tint base has several advantages over the ready-prepared

article. It is easily prepared, and can be made up fresh for each job. This not only does away with keeping a supply of tint base in stock, where it hardens and gets tacky, but also gives you better results.

When freshly prepared in this way, the tint base can be adjusted exactly to the requirements of each job as to strength and drying qualities. Color samples and changes can be made up and submitted to the customer in a few minutes.

Reducol tint base costs less than the ready made article. Any pressman can prepare it quickly and easily.

Why not take advantage of this saving? Any responsible house can try Reducol at our risk. Send us a trial order—5 or 10 pounds. If it does not make good for you to your entire satisfaction, our charge will be cancelled.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-10, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.

Westvaco Mill Brand Papers are products of the West Virginia Pulp and Paper Company in their entirety,

from tree to finished paper

The
Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
INDIA
Pinnacle Extra-strong
Embossing Enamel
WHITE INDIA
Westvaco Ideal Litho.
COATED ONE SIDE
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Westvaco Text
WHITE GRAY INDIA BROWN BLUE GOLDENROD
Westvaco Cover
WHITE GRAY INDIA BROWN BLUE GOLDENROD
Minerco Bond
WHITE PINK BLUE CANARY GOLDENROD
Origa Writing
WHITE CANARY
Westvaco Index Bristol
WHITE BUFF BLUE SALMON
Westvaco Post Card



The Mill Price List gives the Printer and Publisher a definite *Monthly Guide* to paper prices. The Westvaco grades are to-day the definite standards for paper value

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

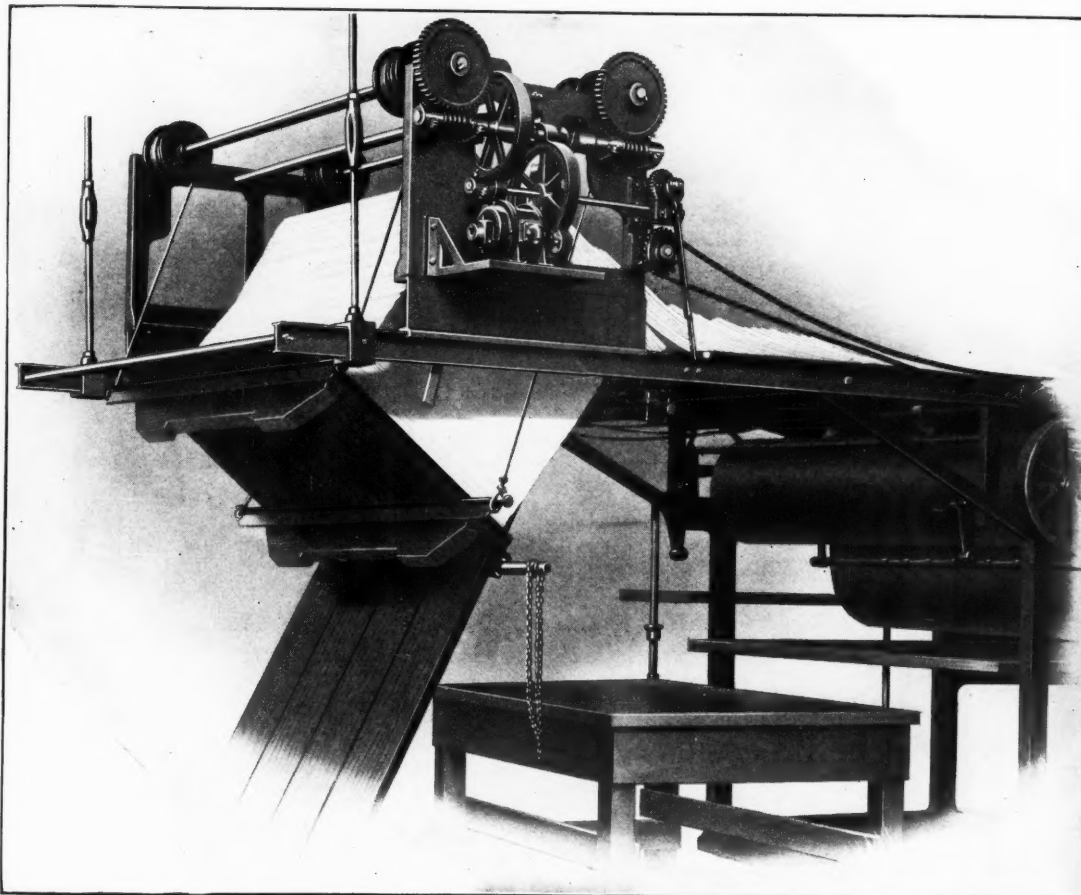
Manufactured by West Virginia Pulp & Paper Co.



Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company



Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's

hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

Installed on thirty days' trial.

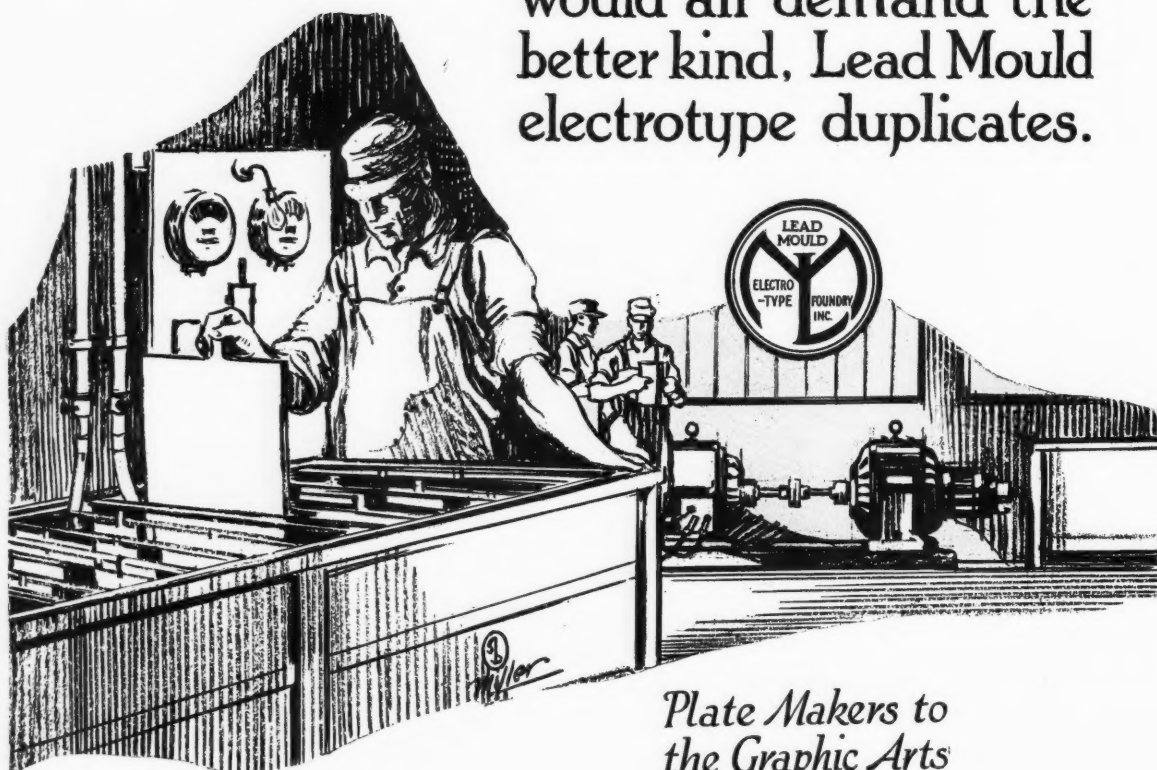
BERRY MACHINE COMPANY

309 NORTH THIRD ST.

SAINT LOUIS, U. S. A.

Applied Knowledge

If we knew how many good accounts were lost by endeavoring to give satisfaction on a De Luxe job by using ordinary materials we would all demand the better kind, Lead Mould electrotypes duplicates.



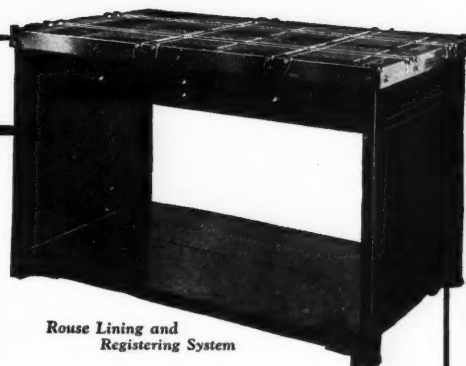
*Plate Makers to
the Graphic Arts*

LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24th Street INCORPORATED New York, N. Y.

ROUSE

Employs

Eastern Manager

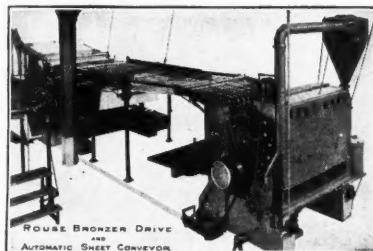


Rouse Lining and Registering System

Since the Boston Graphic Arts Exposition the rapidly increasing Eastern demand for the New Rouse Lining and Registering System, Rouse Power Mitering Machines, and the widely used Rouse Paper Lifts—has made it advisable to arrange for more active co-operation with our Eastern dealers. We have secured the services of Mr. J. Henry Stephany as Eastern District Manager—who may be reached at Room 732—41 East 42nd Street, New York City.

All Rouse Products—

Composing Sticks
Lead and Rule Cutters
Mitering Machines
Bronzer Drive (as illustrated)
Lining System (top corner)
Paper Lifts (lower corner)
Roller Fans



May be Ordered through Leading Supply Houses

ROUSE PAPER LIFTS—Hundreds of Them

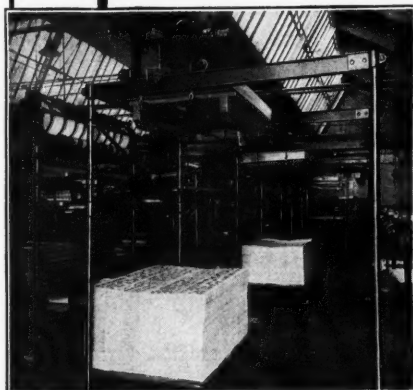
have been used for years by the largest printers in America—and over the World. Below are a few representative names of Rouse Paper Lift users in our two largest cities. No pressroom can afford to hand feed large presses or operate Cross Feeders without Rouse Paper Lifts. The names below verify our statement.

In Chicago:

Max Lau Colortype Co.
Manz Engraving Co.
Magill-Weinsheimer Co.
Atwell Printing & Binding Co.
J. P. Black & Co.
Blakely Printing Co.
Chicago Label & Box Co.

In New York:

American Colortype Co.
Isaac H. Blanchard Co.
Thomas B. Brooks
Globe Litho Co.
Oberly & Newell
Rogers & Co.
Williams Printing Co.



H. B. Rouse & Co., Chicago



Another ROYAL Refinement

A final test for uniformity of thickness—152/1000



Today, the business of buying the better kind of electrotypes is a matter of considering *refinements*. The refinement of skilled workmanship is the first important factor—and Royal gives you that in incomparable measure. Then come the refinements which go with scientifically adjusted machines and chemical processes that are far beyond the ken of the average foundry. The machine we show on the opposite page is a plate gauge and rectifier, by means of which every Royal shaving machine is set and tested to satisfy us that our plates are being shaved to within one one-thousandth of the standard thickness. Some printers have these machines in their own plants, but our policy is to make the plates right in the beginning and this explains why we are doing a national business with printers who appreciate the refinements which we have learned to incorporate in Royal Electrotypes.

Royal Electrotpe Company

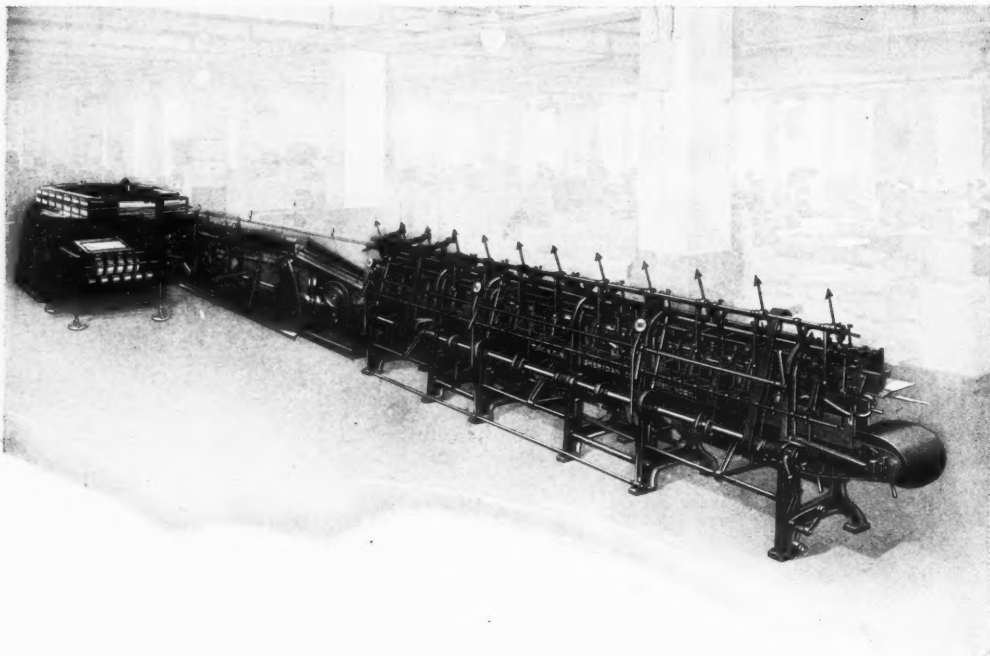
624 Sansom Street, Philadelphia

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

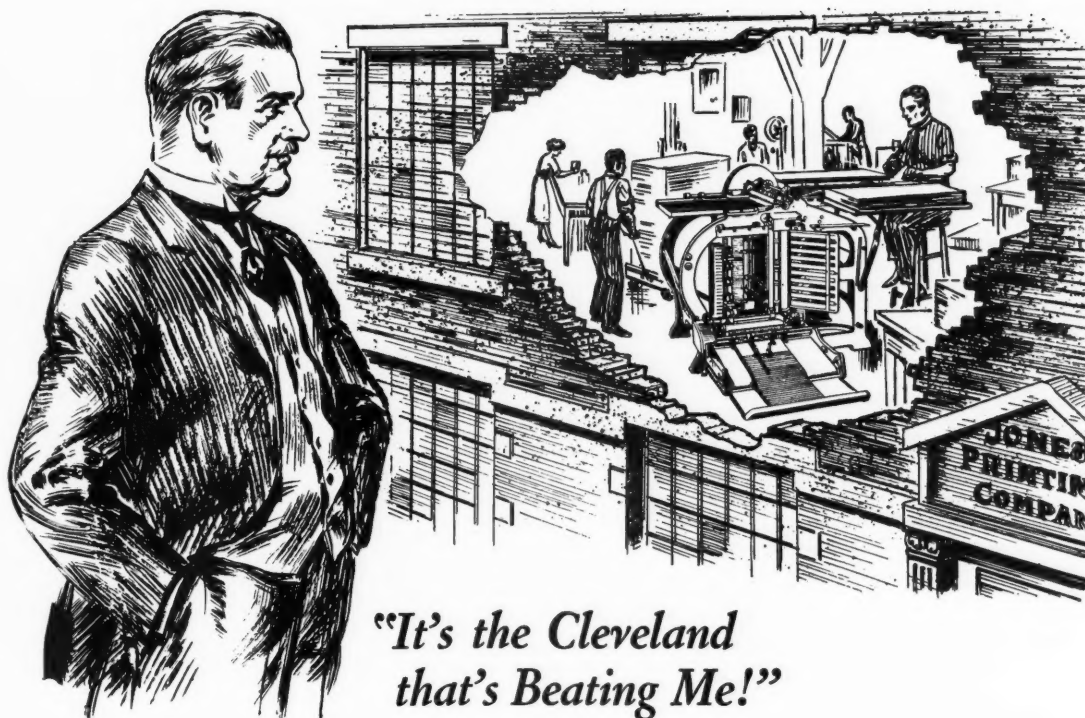
Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Garden
LONDON, E. C. No. 1, ENGLAND



*"It's the Cleveland
that's Beating Me!"*

Have You Ever Tried to Figure Out How Your Competitor Does It?

WHEN he takes an order right out of your hands, have you put it down to luck—better salesmanship—or simply to price cutting?

The chances are that 90% of the jobs you lose, get away from you because your competitor plays up his better equipment. And better equipment means greater working flexibility, better work, lower production costs, quicker delivery, and—a bigger margin of profit on every job.

You can't sell your firm's services to any man if it will take you ten days to complete the work he wants delivered in five. Low prices will not help you—neither will the smartest salesmanship.

But, if you have modern time and money saving machinery, you stand on an equal footing with

every possible competitor. For instance — A Cleveland Folding Machine favorably affects the production cost and production speed of 90% of all the jobs that go through the average printing plant.

With a Cleveland you can handle practically any size folding job at less cost, in less time, with less waste, and with far better results than can the printer who is without one.

The Cleveland will fold anything from a 4-page envelope stuffer to a 32-page book form; give you a total of 210 different folds, and take sheets from 4x7 to 26x38 inches.

A post card brings our catalogue with detailed information. Send for it.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

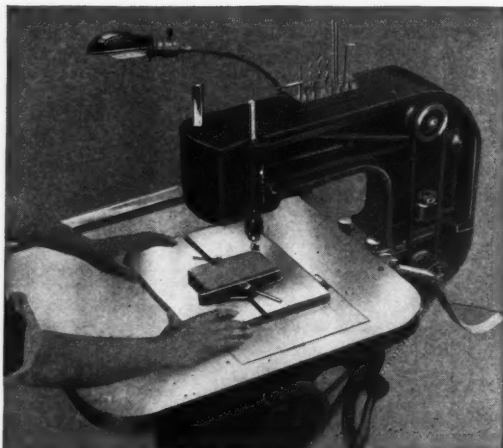
PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles, California; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle, Washington

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

Why You Can't Afford Not to Own a **TRIMOSAW**

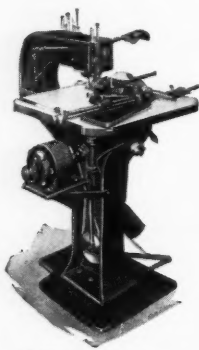
3rd OF A SERIES OF FACTS AND PROOFS—Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.



Type-High Planing

The TRIMOSAW is a real Type-High Planer, doing this work accurately and quickly on a man's size table (28x28 inches). Why, therefore, invest in an independent Type-High machine when you can have it with the Trimosaw, and at the same time know that you have the best Router, Jig Saw, and Saw-Trimmer in the world.

If your engraver's bill runs \$20 a month, you will find by keeping track of each job, that your actual engraving cost, including lost press time, etc., is around \$100 per month, enough to pay for a Trimosaw in a very short time.



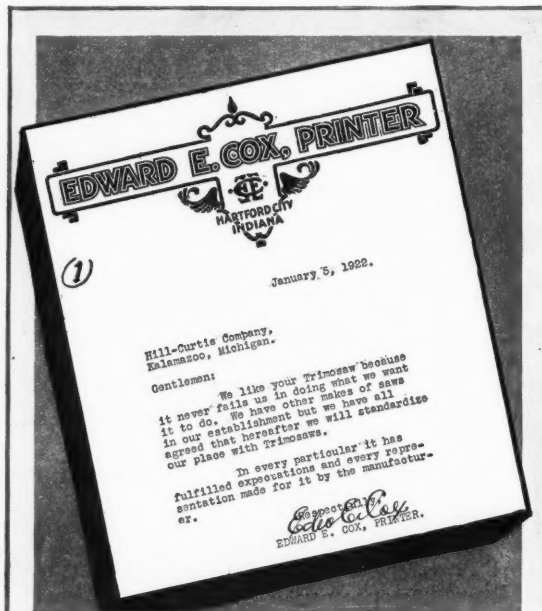
Type A-3 Trimosaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1861
KALAMAZOO MICHIGAN

REPRESENTATIVES

NEW YORK.....E. E. Clarke.....7-11 Water St.
CHICAGO.....Sam. C. Koelle.....422 S. Dearborn St.
BALTIMORE.....A. E. Davis.....43 E. Hayward St.
MILWAUKEE.....Milwaukee Printers Roller Co.....214 Greenbush St.
CINCINNATI.....Thos. J. Kennedy Co.....337 Main St.
ENGLAND, Walker Brothers, Inc., London, E. C. 4

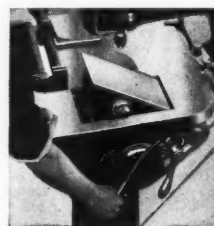
MINNEAPOLIS.....Printers Supply Co.....306 S. Sixth St.
SAN FRANCISCO.....Wm. Griswold.....151 Minna St.
OMAHA.....Wm. B. Benson & Co.....312 S. Twelfth St.
PHILADELPHIA.....R. W. Hartnett Co.....1200 Race St.
CANADA.....Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina
AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney



Trimosaw comes complete—No Extra Attachments

to buy later, and by complete we mean including all gauges, etc., required for standard operations—plus

Any Angle Gauge (is not and can not be had with any other machine) Register Gauge
Right Hand Miter Vice "See Thru" Guard
Electric Lighting Fixture complete 12-Point Attachment
Micrometer Point Measure Gauge—capacity, 85 picas.



Raising Saw
"Quick as a Wink"

The Ludlow

Helps the Pressman

YOU pressmen are experts in your line. No machine has ever been invented that can dispense with your craftsmanship—none ever will be! In the pressman's paradise every form would be made up of new foundry type—but no shop this side of heaven ever did have all new foundry type for every job. Old, worn type is always present.

Ludlow Forms Always New—and Type-High!

New foundry type may be ideal—while it is new. But after being used a few times some letters are still bright, new and type-high. Others are slightly worn, some badly worn and a few broken.

Ludlow typefaces are all new, all the time, year in and year out. Not a single worn face can ever creep in. Every letter is type-high—has to be, because it is part of a type-high slug.

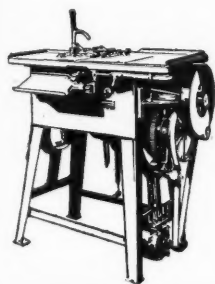
Foundry types are dressed. Before you get them they are inspected, sorted, rubbed—and your employer pays the bill. Ludlow faces with your help can be made to print better, throughout the years, than any

layout of foundry type ever installed—and at trifling expense.

Big types are scarce. That is because they cost so much. They cost so much because big sizes are slow to make. A large percentage are thrown out and the balance require a lot of expert dressing—at the foundry. Sorts casters do not make them.

Non-breakable slugs are a boon to the pressman. Even italic letters can't break. No letters can possibly pull out. No solid slug will ever cave in—and Ludlow slugs are solid.

Low quads on slugs prevent smudge. Ludlow quads are nearly a pica lower than the typefaces.



Ask us, on your letterhead,
for descriptive literature

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

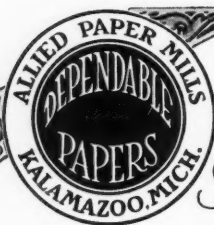
Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ALLIED PAPER MILLS

Source of Dependable Papers Paper Service



THE recent merger of the Bardeen, King and Monarch properties under the name of the Allied Paper Mills is of tremendous importance to printers, publishers, advertisers and all other users of paper. Years of experience in paper making, a reputation for producing *dependable* paper, 10 paper machines and 34 coating machines, a complete stock on hand at mill and warehouse from which paper can be drawn for every printing need, denote how extensively the Allied Paper Mills are equipped to supply great paper value and extraordinary paper service. No one can afford to overlook the advantages to be gained through the use of papers manufactured by this huge organization. Shall we send you samples?

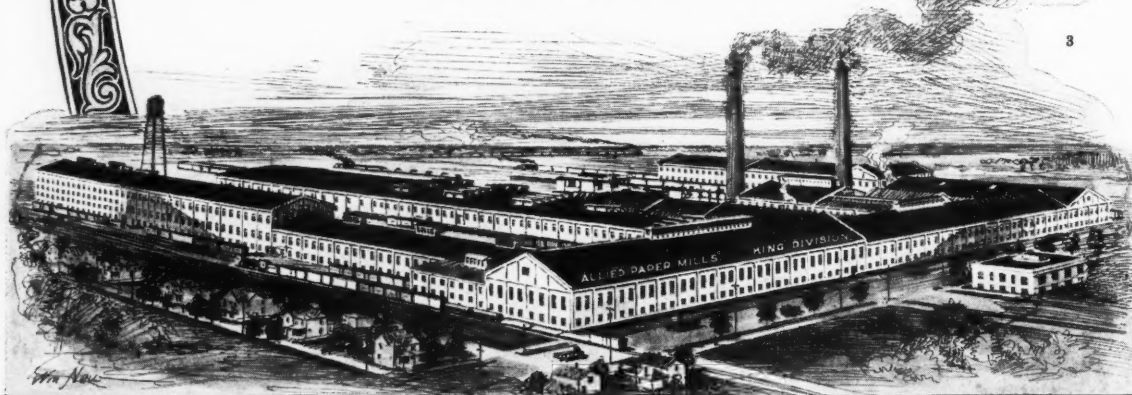
ALLIED PAPER MILLS, Kalamazoo, Mich.

Please address Desk 11, Office 7

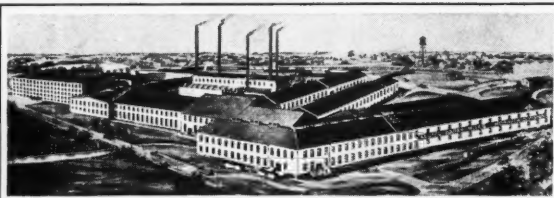
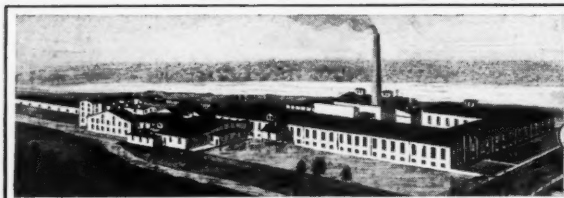
New York Warehouse, 471-473 Eleventh Avenue

STOCK PAPERS ON HAND AT MILL AND NEW YORK WAREHOUSE

<i>Special Offset</i>	<i>Porcelain Enamel</i>	<i>Standard M. F.</i>	<i>Laid Mimeograph</i>
<i>Liberty Offset</i>	<i>Superior Enamel</i>	<i>(white and colors)</i>	<i>Index Bristol</i>
<i>Dependable Offset</i>	<i>Superba Enamel</i>	<i>Standard Super</i>	<i>(white and colors)</i>
<i>Kingnote Offset</i>	<i>Superfine Enamel</i>	<i>(white and colors)</i>	<i>Litho Blanks</i>
<i>Victory Dull Coat</i>	<i>Coated One Side Litho</i>	<i>French Folio</i>	<i>Translucent Bristol</i>
	<i>Superbend Clay Coated Box Board</i>		

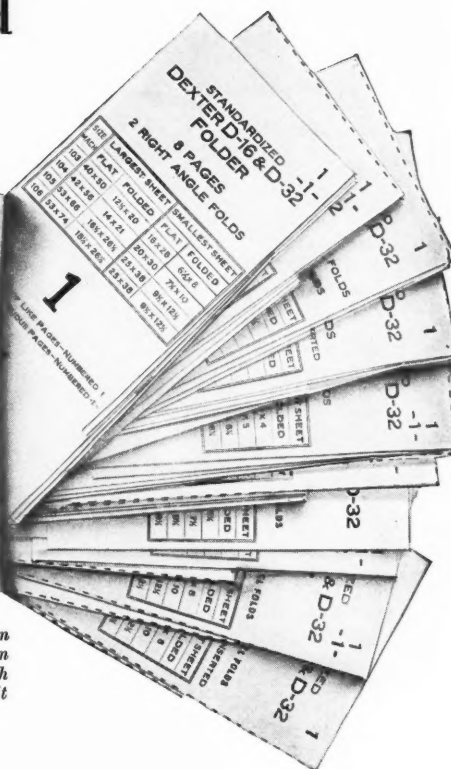
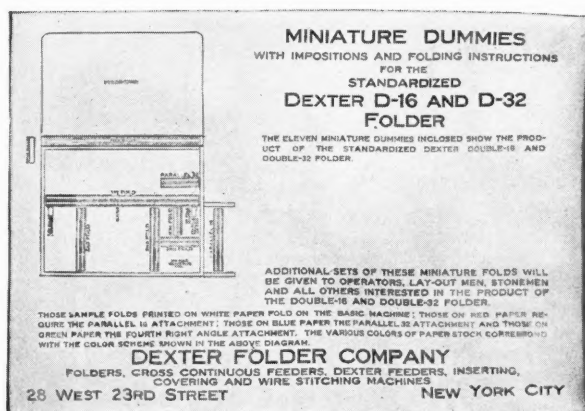


KING DIVISION, KALAMAZOO MICHIGAN



• **BARDEEN DIVISION MILL No. 2, Otsego, Michigan** • **MONARCH DIVISION, Kalamazoo, Michigan** •

Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

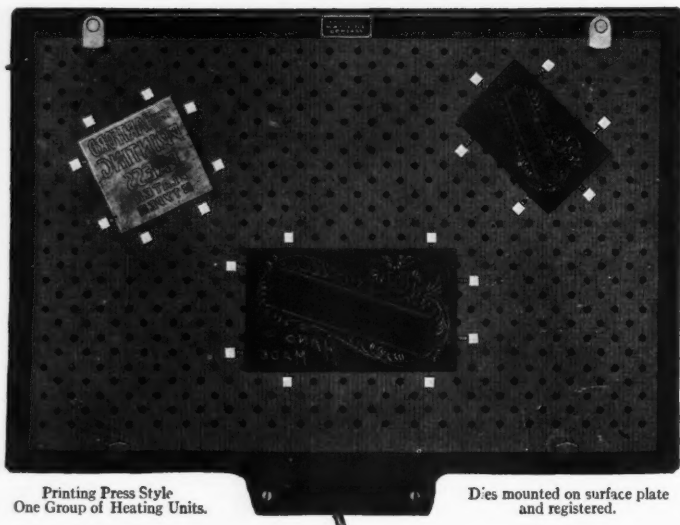
Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

Ben Franklin Gets the Credit for the Best Method of Embossing—ELECTRICITY



Printing Press Style
One Group of Heating Units.

Dies mounted on surface plate
and registered.

NATIONAL MACHINE CO., Hartford, Conn.

NEW YORK OFFICE: 23-25 East 26th Street

J. GUS LIEBENOW, Manager

We remember Franklin as a famous printer. We also remember him as the discoverer of electricity. Little did he know that in handing down to future generations one of the greatest scientific discoveries, that he was at the same time contributing to the advancement of printing, one of his own particular hobbies.

Embossing and Printing go hand in hand. There is only one way to get the finest embossing; that is with the HARTFORD Electric Heater. It is made for all sizes and styles of platen presses. It fits in the press the same as a chase. It has a detachable surface plate the full size of the press which allows the dies to be changed quickly and easily without disturbing the temperature. The Bunterpost Registering Screws hold the dies rigidly in place and permit quick and accurate register. It is quickly heated by ELECTRICITY to over 400° Fahrenheit. It can be operated for a few cents per hour.

Write for catalogue and full particulars.

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

CUT-COST EQUIPMENTS



Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY

Save Space, Power and Wages

IF your present plant is inadequate for your business it will pay you to investigate MEISEL AUTOMATIC PRINTING MACHINERY before you decide to move into larger quarters.

A MEISEL ADJUSTABLE ROTARY PRESS will produce as many printed sheets in a given time as six two-revolution cylinder presses. Think of the economy on long press runs, the reduced overhead and the saving in power and wages.

Presses for All Purposes

In addition to Adjustable Multi-color rotary web presses which produce the same kind of work as cylinder presses at a much lower cost the Meisel line includes presses of both the rotary and automatic bed-and-platen types for producing a great variety of work, such as

magazines, catalogs, circulars, printing on glassine and tinfoil, bag printing, tickets, coupons, transfers, labels, sales-books, cartons, etc.

Besides our standard machines we design and build special presses to meet unusual requirements in production.

Our service department is always ready to give you any assistance in solving production problems. Send in samples of work you would like to turn out at a lower cost than your present equipment permits and we will show you how it can be done. No charge is made for this service and your inquiry will not obligate you in any way.



Reg. U. S. Pat. Office

This trade-mark appears on every Meisel Press. It is our guarantee of scientific design and accurate and durable construction.

MEISEL PRESS MANUFACTURING Co.

944-948 Dorchester Avenue, Boston, Mass.

Full Color Essential In Fine Printing

NO matter how fine the engravings or how beautiful the typography, the job will be spoiled if the pressman tries to avoid offset by using too little ink. "Doctoring" ink is never 100% satisfactory, and if not done by an expert there is danger of spoiling both the ink and the job.

Slip sheeting is slow and expensive. Either you or your customer must stand the loss.

There is a simple and easy way of preventing offset. The Craig Electro-Magnetic Gas Device will enable you to run as heavy a color as is necessary for perfect work without the least danger of offset.

That cold weather pest, static electricity, is also eliminated.

Write for our booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device.

Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION

636 Greenwich Street, New York City

Diamond Power Cutters

IN some printing plants a paper cutter is looked upon as a necessary evil, an unavoidable expense. As a matter of fact, there is no difference between cutting the paper and the other processes which go toward the making of a book or the finishing of any other job. Paper cutting is not one whit less productive than typesetting or presswork. It is just as much a saving to have a cutting machine doing *better work in less time* as it is to have proportionate economy in any other machine. Diamond Power Cutters will yield maximum results at the least operating and upkeep expense. Those who want the best Power Paper Cutter always "*Insist on a Diamond.*"

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES FOR FULL PARTICULARS AND PRICES

The Challenge Machinery Co., Grand Haven, Mich.

Chicago, 124 South Wells Street

New York, 461 Eighth Avenue



Insist on a

Heavy One-Piece Base.
Heavy One-Piece Arch.
Hyatt Bearing in Heavy Fly-wheel.

Housed Friction Clutch.
Main Shaft Driven by Powerful Worm Gear running in oil.

Extra Heavy Center Support under Bed.

Extra Heavy and Rigid Knife-bar.

Three Adjusting Screws for each Knife-bar Gib.

Endless Steel Tape Scale graduated to sixteenths.

Scale in Bed, both back and front of Knife, graduated to sixteenths.

Long Side-gauges on both sides, both back and front of knife.

Triple-split Back-gauge, extra long, coming close to Side-gauges.

Back-gauge easily adjusted for wear.

Knife has the "Double Shear" or dip cut.

Knife stopped instantly at any part of cutting stroke—a safety factor and in case of error.

Automatic Throw-off Brake—Cannot repeat.

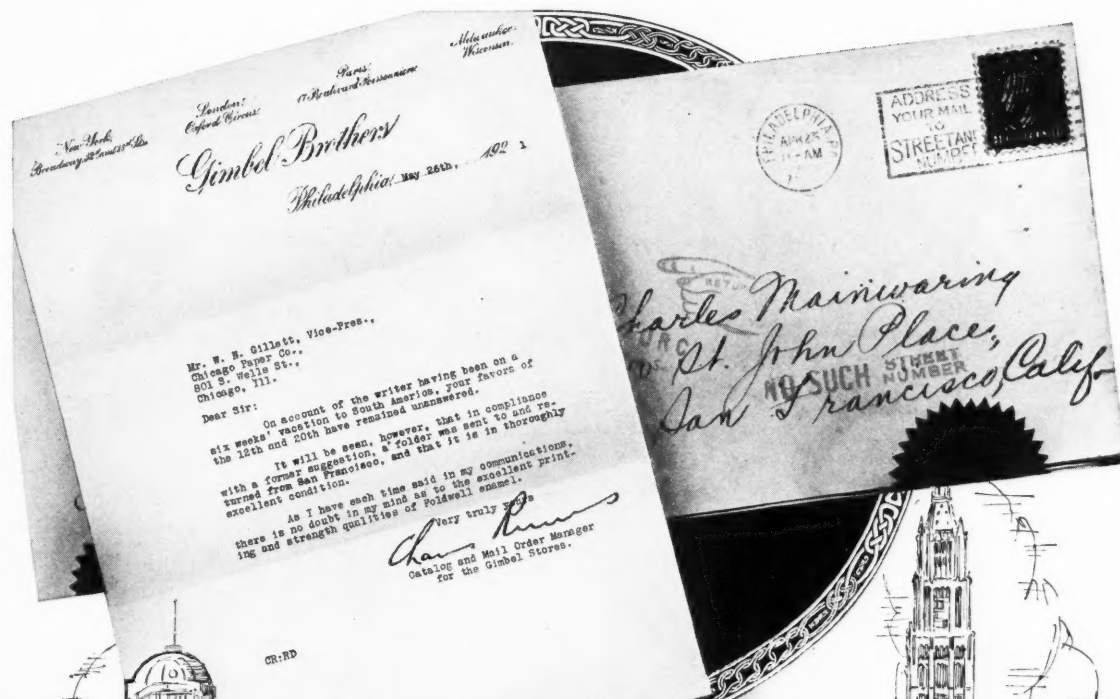
Cuts to within three-fourths inch—one-half inch on special order.

Half-inch Cutting Sticks, with holes in bed for easy removal.

All Mechanism in Base easily accessible yet entirely out of the way.

Cutter is handsomely painted and bright parts highly polished.

Made in
30, 32 and 34 Inch



Across the Continent on **Foldwell**

AN ADMIRABLE distinction given to mailing pieces printed on Foldwell Coated Paper is their pleasing appearance upon arrival at the prospect's desk. Take the folder shown above, for instance. Although this particular piece travelled unprotected from Philadelphia to San Francisco and back, none of its original attractiveness was lost.

Such endurance in a coated paper is the mark of rare quality—and users of Foldwell the world over will tell you that they depend implicitly upon this quality to keep their mailing pieces distinctive.

CHICAGO PAPER COMPANY, Manufacturers
Desk 11, 818 South Wells Street, Chicago

Coated Book Paper

Coated Cover Paper

Coated Writing Paper

N A T I O N A L L Y D I S T R I B U T E D 11

Please Mention THE INLAND PRINTER When Writing to Advertisers.

INTERTYPE CORPORATION

announces the opening of its

NEW ENGLAND SALES OFFICE

in the

**Massachusetts
Trust Building**

Corner Federal, Franklin and Devonshire Streets

BOSTON, MASSACHUSETTS

in charge of

F. H. DUNHAM

New England Representative

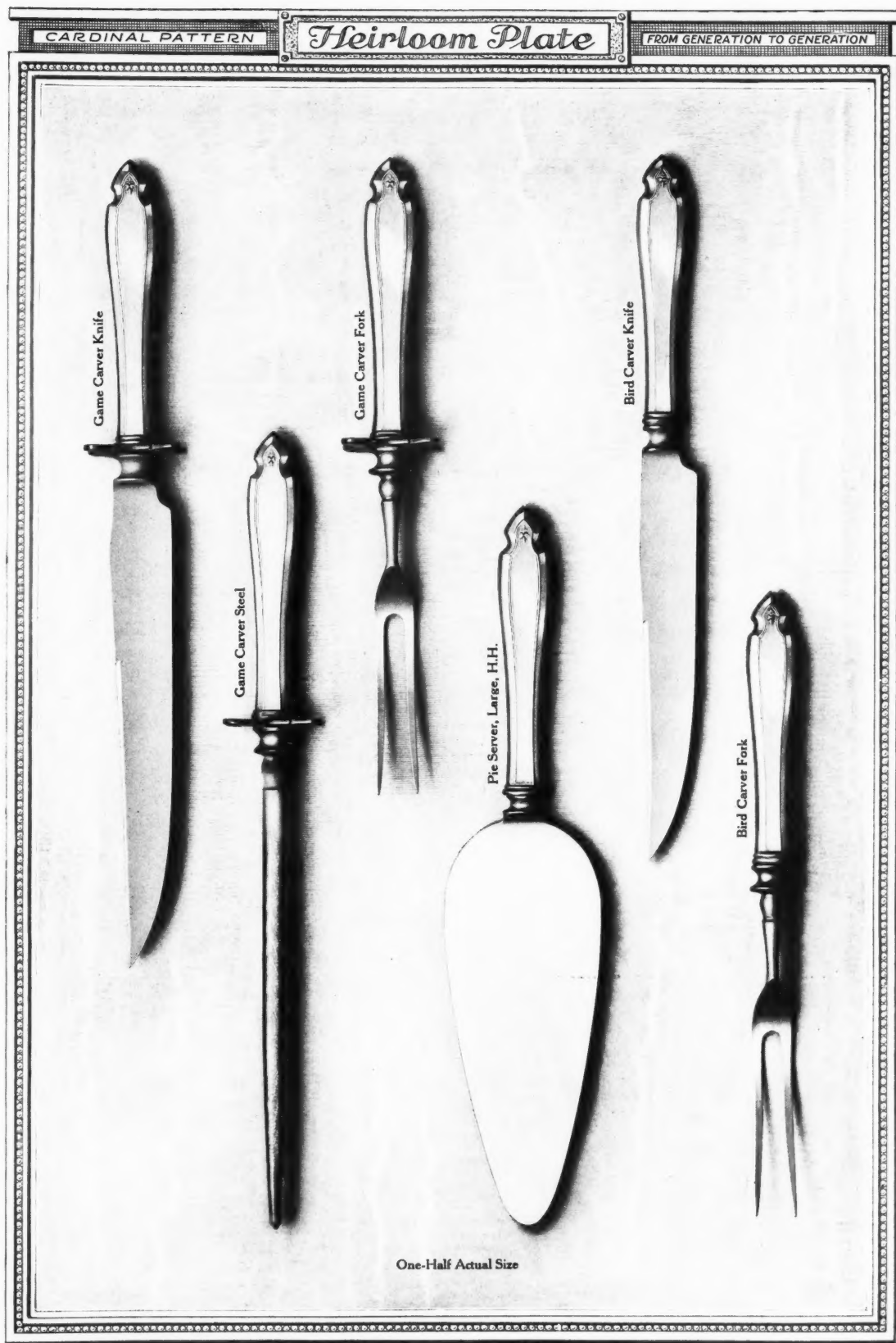
Intertype customers and other friends in New England are invited to call at this office. A Model C-s.m. Intertype will be on exhibition.

Supply parts and matrices should be ordered from Brooklyn as heretofore.

CARDINAL PATTERN

Heirloom Plate

FROM GENERATION TO GENERATION



One-Half Actual Size

Example of fine half tone work printed with the new Bingham Duplex roller.
Plates shown by courtesy of Wm. A. Rogers, Niagara Falls, N. Y.,
through Robt. M. McMullen, New York City.

Fooling the Weather

LAST YEAR a pressman in a small printing office, tired of the changes of weather which necessitated continually changing the Rollers, decided to fool the weather. Rather than putting in winter Rollers on cool, dry days and summer Rollers on hot, humid days, he put in half and half, so that either condition would be met. The plan was fairly successful during the cool weather; but a hot, humid day rolled in, and before the run was half finished the winter Rollers melted, stripped four gears, and bent the vibrator so that it was necessary to cut it from the press. Again the weather won.

We have a better plan. Our DUPLEX ROLLER has the weather backed off the map so far as Roller troubles are concerned. It can be used at any and all seasons of the year; will produce clean cut presswork, and give continuous service on long runs. The foundation is so pliable and the surface so tacky that the Roller will pick out the smallest specks that appear in the finest halftones, leaving the high lights clear and the solids free from white spots.

*We have five completely equipped, centrally located factories
Order Duplex Rollers from the address nearest you*

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK - - 406 Pearl St.
ROCHESTER, 89 Mortimer St.

PHILADELPHIA, 521 Cherry St.
BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland



Go to Goes for
The Goes Steel-Engraved
Certificate Blanks, Bordered Blanks
and Bond Blanks

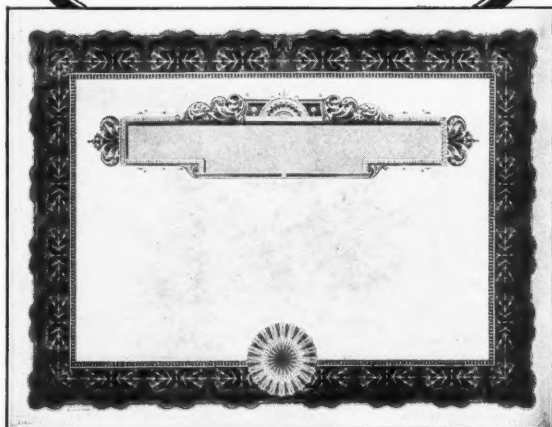
An entirely new and original assortment of
Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

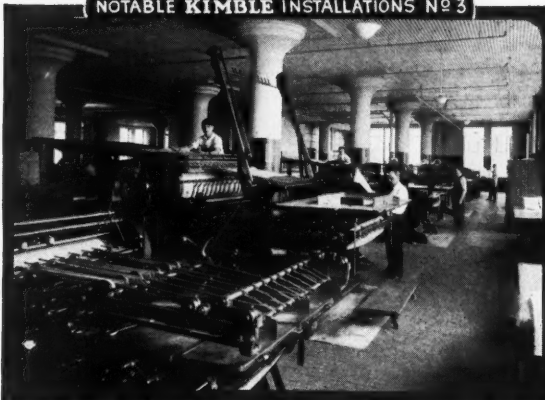
The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service for all your requirements.

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
 45 West 61st Street, Chicago



NOTABLE KIMBLE INSTALLATIONS No 3

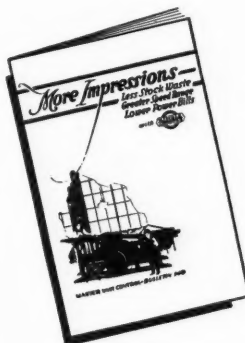


Brown Blodgett & Sperry Co
installed KIMBLE Motors
in 1917

Just at the time Uncle Sam entered the World War, a new, fireproof building was completed for Brown, Blodgett & Sperry Co. of St. Paul.

Economy was the watchword, and every effort was made for increased efficiency and output.

Every job and cylinder press was Kimble-equipped. Today, the same high efficiency and output is obtained after five strenuous years. Can you say the same for your plant? Why not Kimbleize, today?



A NEW
BULLETIN

The latest developments in press control are explained in our latest bulletin. You should have a copy. Send for it, today.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave.

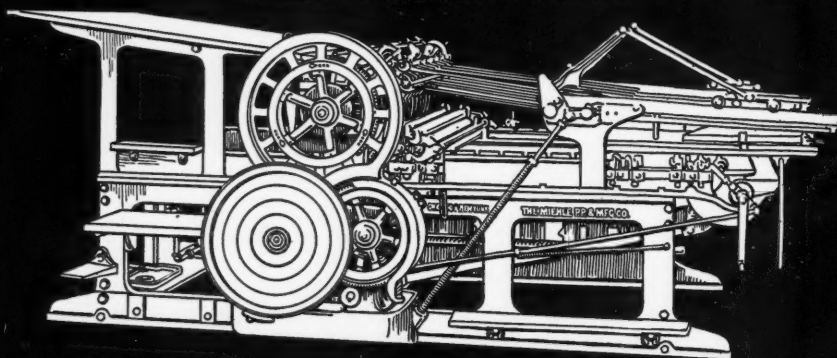
Chicago, U. S. A.

Single-phase
Motors



Polyphase
Motors

The Miehle



RE-SALE PRICE

LET us, in defiance of the actual fact, presume the Miehle to be no more than the equal of other two-revolution presses.

It would still be the best press for any printer's investment, because it commands a greater re-sale price than any other press.

It commands this better re-sale price because, by actual experience, printers universally have learned that its superiority is complete in every respect.

Of course, that demolishes our original presumption and makes it unthinkable.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Marshall Block

NEW YORK, N. Y., 2810 Woolworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., Stephen Girard Bldg.

DALLAS, TEX., 410 Deane Bldg.

BOSTON, MASS., 176 Federal St.

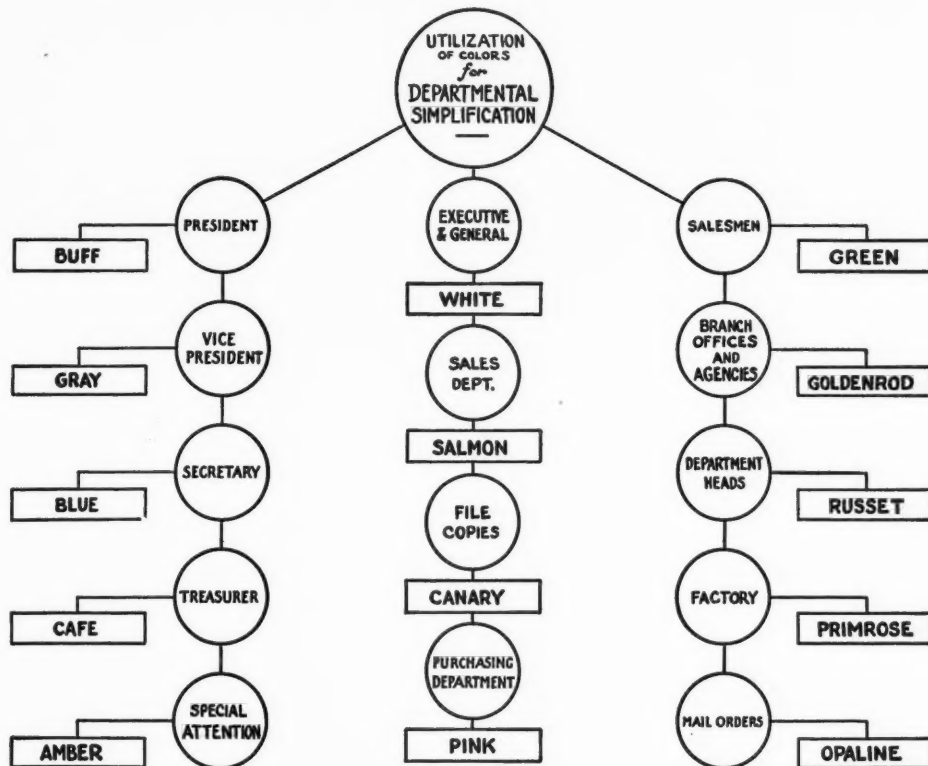
SAN FRANCISCO, CAL., 603 Mission St.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

How to Utilize the Colors of HOWARD BOND

WATERMARKED

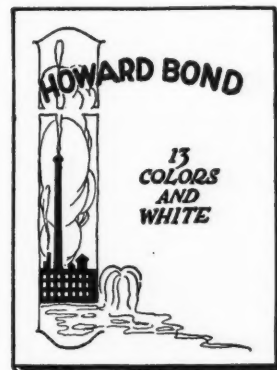


THE above chart illustrates how HOWARD BOND, with its multiplicity of colors, can fulfill a most important function for any business institution. The circles in the chart indicate the department, and the oblongs the color of paper suggested for the printed forms to be used by that department. The chart shows fourteen departments, with a different colored paper for each. Some businesses will not need so many colors. You are the best judge of that. The colors suggested are merely ideas. Let your customer choose from your *Howard Bond Portfolio*, the colors he prefers for the departments of his business.

If you haven't a copy of the "*Howard Bond—13 colors and white*" Portfolio, ask your *Howard Bond* paper dealer for it, or write us direct.

Compare It! Tear It! Test It!
And you will Specify It!

THE HOWARD PAPER COMPANY, Urbana, Ohio
HOWARD BOND HOWARD LEDGER

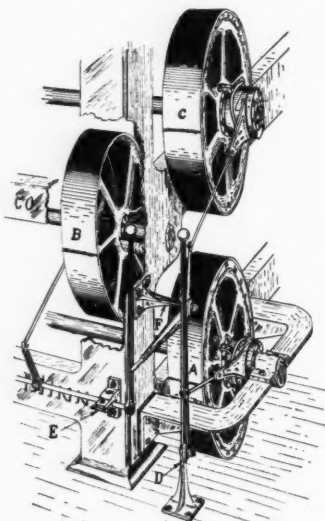


ANNOUNCING TWO NEW DRIVE-SHAFT MODELS

HORTON VARIABLE SPEED PULLEYS

Models 15-O and 17-O

(Same general style as Model "R" for C. & P. Presses)



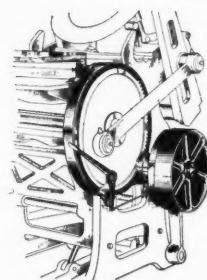
Illustrating Various Installations

Easily installed and adaptable to **any** machine using up to 5 h. p. where variations in load are not pronounced. The only requirements are: 3 to 4 inches shaft projection outside of frame, Fig. C; or $6\frac{1}{2}$ to $7\frac{3}{4}$ inches between bearings, Fig. A or B. Handle control, Fig. D, E or F optional.

INFORMATION REQUIRED

- | | |
|-----------------------------------|---------------------------|
| 1 Name of Machine | 4 Speed Range and |
| 2 Model and Series | 5 Horse Power Consumption |
| 3 Diameter and R. P. M. of Shaft. | |

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES



Model "R" on a C. & P. Press with Horton Upper Gear Guard

PRODUCTS OF THE

HORTON MANUFACTURING COMPANY
MINNEAPOLIS, MINNESOTA

Cable Address, "HORTOKUM"



REGISTERED
TRADEMARK
FOR
RELIEF BLANKETS
AND
ROTARY PRESSES

J. HORACE McFARLAND COMPANY
Plant Presses Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was predictable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RMH/MS

J. HORACE McFARLAND COMPANY

Robert H. McFarland

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CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

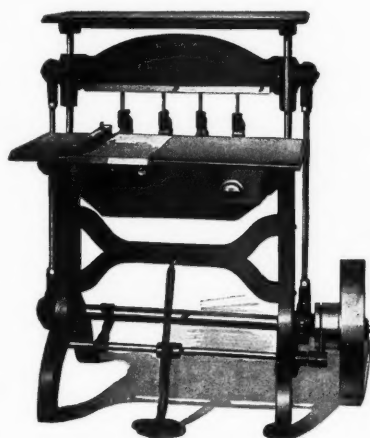
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Knowing Your Requirements



"Peerless" Punching Machine



The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

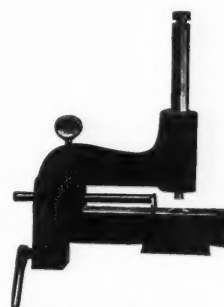
"Peerless" Machines are Complete.

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street

Chicago, Illinois



The Wrench Lock-Up
No Slipping of Heads

We Specialize in COMPOSING AND PRESSROOM EQUIPMENT

Save Time, Improve Quality of Work
Increase Your Profit



Latham Automatic Registering Co.

CHAS. J. KANERA, General Manager

608 S. Dearborn St., Chicago, 170 Fifth Ave., New York

Latham Register Hooks and Bases
Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
Rouse Hooks and Bases
Challenge Hooks and Bases
Hancock Perfection Lineup Machine
Mashek Patent Form Trucks
Rouse Paper Lifts
Rouse Roller Cooling Fans
Hacker Plate Gauge and Rectifier
Hacker Poco & Potter Proof Presses
Riebe Quoins, Guides and Keys
Challenge Quoins
Rouse Mitering Machines
Page Fountain Dividers
Johnson Roller Racks and Overlay Tables
Rouse Tympan Holders
Cylinder Press Seats
Electric Welded Steel Chases for Cylinder and Job Presses
Morgans & Wilcox Iron Furniture, Regular and Mammoth
Challenge Iron Furniture, Regular and Mammoth
Morgans & Wilcox Slauson Cylinder and Job Press Locks
Doyle Electric Heater for Cylinder, Kelly and Miller Presses
Utility, Johnson & Dietrich Gas Heaters for Cylinder Presses
Warnock & Hoerner Shute Boards for Patent Base Plates and Mounted Plates

—except that you do not
have to pay
the rag bond price!

IT always seemed a shame to have to use good rag bond paper for every-day jobs of printing where strength was necessary, such as price lists, office forms, order blanks, and so on.

Yet there didn't seem to be anything else to use, for bond paper of good strength had never been made except by using rag content.

Then came the announcement from The Whitaker Paper Company in 1919 that a sulphite bond as strong as the average full-rag bond had been perfected.

This paper, Basic Bond, is now recognized as the equal of a full-rag bond in the amount of strength, and in the

variety of colors—for every-day use.

On hundreds of printing jobs Basic Bond serves just as well as any rag bond, but you do not have to pay the rag bond price.

Basic Bond tests 30 points on a 20 pound basis. This is the average "pop" test for full-rag bonds.

In white and 12 colors; in all regular ream sizes and weights; in cabinets, tablets, ruled headings and envelopes, Basic Bond is carried in large, complete stocks at all Whitaker warehouses.

Use full-rag bond for your fine jobs; use Basic Bond for your every-day jobs. It's *economical; it's sensible!*

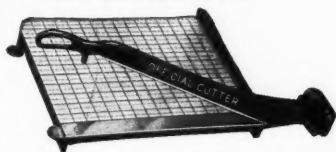
BASIC BOND
"Best By Every Test"



The Whitaker Paper Company

GOLDING APPLIANCES

THE OFFICIAL CUTTER



Official Card Cutter
Made in sizes of 12 and 16 inches. Ruled table. Iron Frame. Spring-back handle. Oak table. Graduated side gage. Low priced.

Boston Card Cutter
Made in sizes of 12, 16, 24 and 36 inches. Front, side and back gages of steel. Iron frame. Mahogany table. Graduated rule. Very serviceable.

TABLET PRESS



Tablet Press
Two sizes. Hold up to 5,000 sheets of stock of size up to 8 1/2 x 16 inches. Iron frame. Steel rods. Screw clamp. Oak trough.

Little Giant Lead and Rule Cutter
Two styles. Four sizes. Gages from 80 picas back to 120 picas back and 84 picas front. Balanced handle. Large bearings. Wearing parts all steel. Powerful and convenient.

THE BOSTON CUTTER



LITTLE GIANT
Lead and Rule
CUTTER



GOLDING MANUFACTURING COMPANY

Franklin, Massachusetts, U. S. A.

We also manufacture the Golding Art Jobber, Golding Jobber, Pearl Press, Official Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter.

The Suction that Feeds the Paper in the PRINTING PRESS, FOLDER OR RULING MACHINE

Vacuum or Blowing Pressure of Air

LEIMAN BROS. BLOWER AND VACUUM PUMP

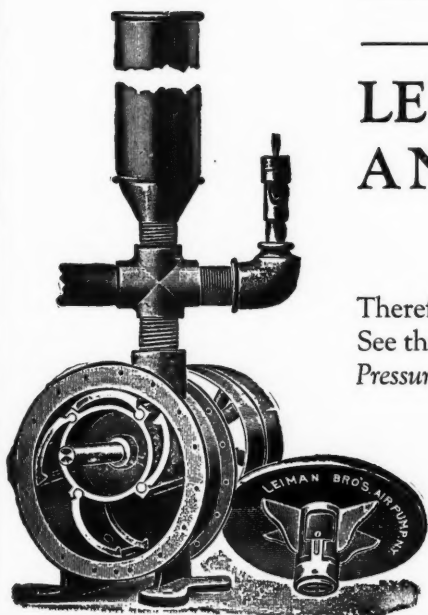
(PATENTED)

Takes Up Its Own Wear

Therefore you can rely on it for continuous satisfactory service. See that your feeder has a LEIMAN BROS. Rotary Positive High Pressure BLOWER and VACUUM PUMP doing the feeding.

Used by all the first-class feeders. Also used for agitating electrotyping solutions.

Catalog BD-B.



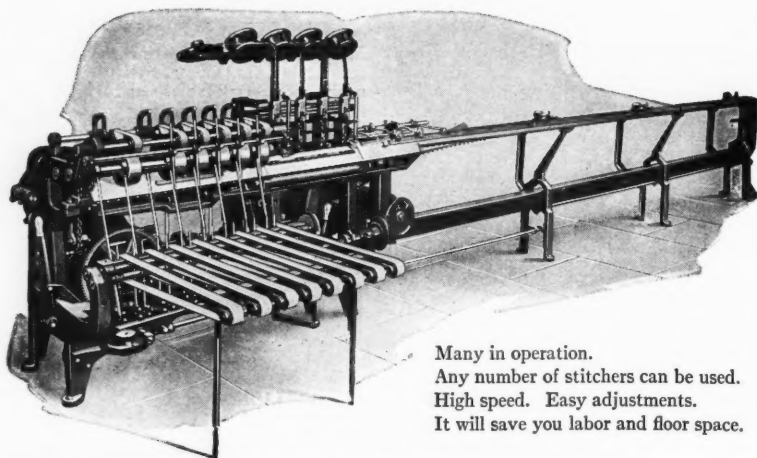
LEIMAN BROS.

81 WALKER STREET, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

CHRISTENSEN'S *Latest Type* Stitcher- Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.
Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.
Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

The Chandler & Price New Series Presses

Made in four sizes:
8x12 inches, 10x15 inches, 12x18 inches, and 14½x22
inches (inside chase measurement)

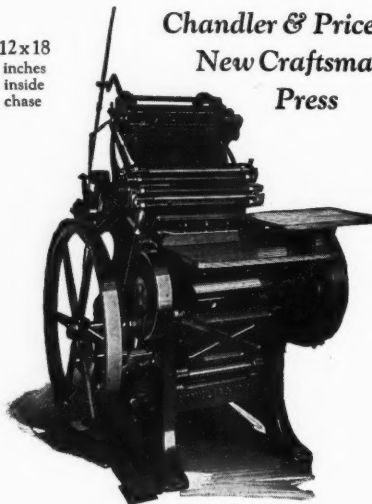
The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

C. & P. Presses in stock at all Selling Houses

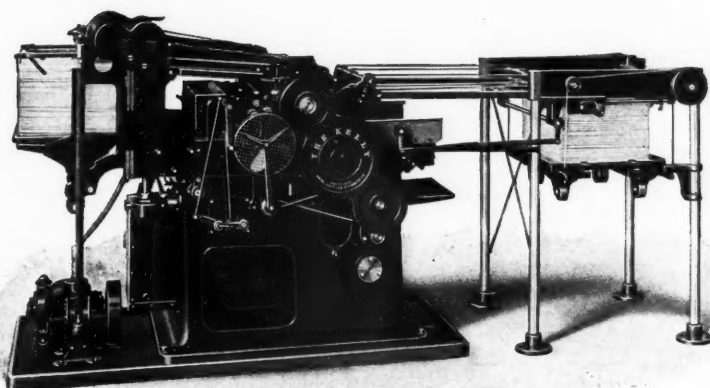
**American Type Founders
Company**

12 x 18
inches
inside
chase

**Chandler & Price
New Craftsman
Press**



A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the over-size arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



THE KELLY AUTOMATIC JOB PRESS, WITH EXTENSION DELIVERY (AN EXTRA)

The Kelly Automatic Press—the BEST Therefore the CHEAPEST

THE KELLY AUTOMATIC FEEDER is of the pile type, using air to separate sheets. When it is placed on a Kelly, the Feeder has the appearance of having been built into the press, forming but a single unit, and also economizing in the floor space. A clutch connection to the press allows the feeder to be disconnected when it is not needed. Excepting the side guide, all movements are rotary, giving an almost unlimited speed. Two endless raw-hide belts are used to convey the sheets to the guides. No combing wheels, bucklers or scrapers, that tend to mark stock on the second printing, are found in the Kelly Automatic Feeder. Twelve inches of stock is carried on feed table, which automatically rises as sheets are fed. The air is furnished by a rotary blower of ample capacity for any stock, the air being filtered by a special separator. Blast and suction vents control the volume of air.

WRITE OUR NEAREST SELLING
HOUSE FOR CATALOGUE
AND QUOTATIONS



THE KELLY Automatic Press is the finest job press ever designed. It is not a cheap press; cheapness and superlative merit are antagonistic. It is, however, the best purchase, because the extra cost at the start is earned the first year above the earnings of any other press; and this gain is annual "velvet" for the buyer ever afterwards.

*The Kelly Automatic Press takes a larger form,
runs at greater speed, and produces a higher quality of work
than any other automatic job press*

OVER twenty-five hundred have been sold and fifty a month are now being shipped to customers. More than half the Kellys in use are repeat orders. Fifteen are being operated by the Diamond Match Company at their Barberton, Ohio, and Springfield, Mass., plants; ten by the Carey Printing Company, New York, and a large number of offices have from two to six Kellys each.

American Type Founders Company

MANUFACTURER AND DEVELOPER OF KELLY AUTOMATIC PRESSES



Show the Retail Stores how they can

For months every retail merchant has been preparing for his Holiday trade. He has been selecting and buying and his shipments are coming in. He is putting his store into Holiday trim. The next sixty days mean the biggest opportunity of the year to him. Now, if ever, he is inclined to do "a little advertising."

Now is the time for him to send out a neat folder, circular or announcement of his Holiday goods. It need not be an elaborate piece of advertising to bring results. Something that is attractive and well printed on good stock sent out in an envelope to match will sell goods and bring new customers

Hammermill Announcements



SOLD BY OUR AGENTS

Prepared by P. P. KELLOGG & Co. Division, Springfield, Mass.



get a Bigger and Better Holiday Trade

into any retail store. It is really wonderful what results can be attained by a simple, straightforward piece of printed salesmanship. - Even an attractive list of the articles for sale will bring people in to buy.

The great thing for the merchant is to do something. Help him, it means business for you. Offer him a suggestion. Show him samples of Hammermill Announcements and tell him how quickly and at what small expense you can use these to get him out a quantity of folders or circulars to mail to his prospective customers.

Hammermill Announcements are ideal for all direct by mail advertising—paper, cards and envelopes to match—beautiful, economical, easy to get and easy to print. And if you wish to take advantage of our special cut service of border and ornament plates you can produce a fine piece of advertising at a very low cost, a piece of advertising that will sell more goods for the retail merchant and sell more printing for you.

Now is the time to go after the Holiday business.

Every retail store is a good prospect for the printer.

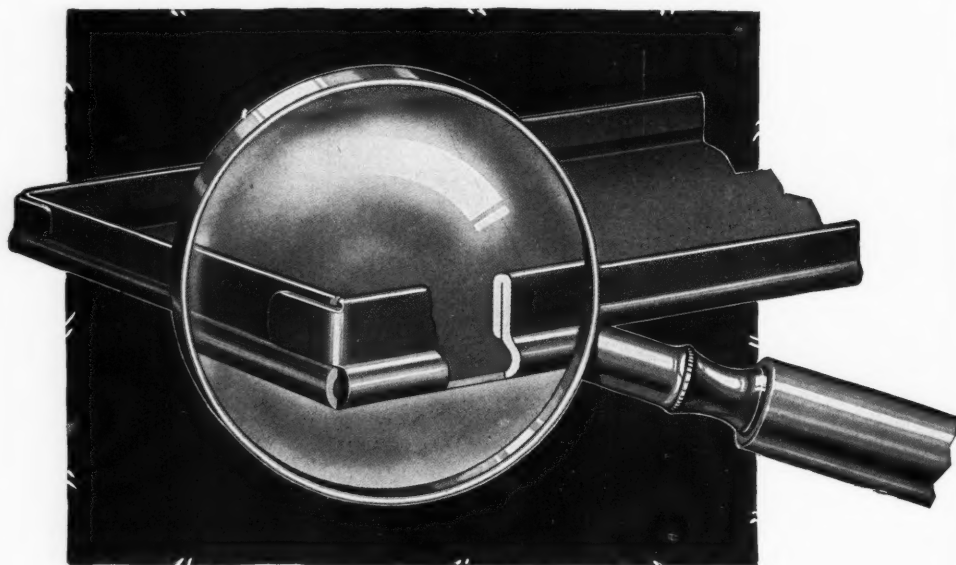
WRITE FOR SAMPLES

That will help you get this business

Hammermill Paper Co., Erie, Pa.

The New Hamilton Galley

(PATENT APPLIED FOR)



NEW? Yes; radically different from anything heretofore produced; the latest word in galley construction

The illustration presents a full-size corner detail, showing the double walls with rounded edges — features that insure unusual accuracy, strength and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up—a real ALL-PURPOSE GALLEY—a BETTER Galley at no increase in price.

The Hamilton goods are designed and built by craftsmen with a technical knowledge acquired by almost fifty years continuous application to this line.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

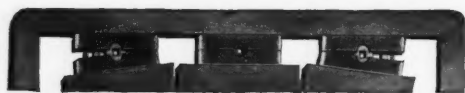
TODAY, as never before, the dollar is called upon to give value received. Printers and buyers of direct advertising—catalogs, booklets, brochures, folders—all are striving to make printed publicity profitable to the last degree. Today is not a time for experiments in advertising, or for the wasteful expenditure of money. The man who pays the bills is looking for a printer that sells service as well as printing. Real printing achieves its object by its inherent excellence and directness of purpose. It has no frills because it needs none. This is the kind of printing that pays; the kind of printing for which Dejonge Art Mat is particularly recommended—though no paper better lends itself to ornamentation and individual treatment. Art Mat is a coated paper which because of its intrinsic beauty, alone makes every page a picture. Made in white, ivory, and india, Art Mat's velvety surface absorbs rather than reflects light, and is pleasing and restful to the eye. Half-tones printed on Art Mat appear like actual photographs on semi-matte paper; colors blend softly, with added richness and truer values, and type prints—as before the days of “glossy” papers—not alone as a combination of words, but as characters possessing individual beauty and charm. Wherever beauty is appreciated and quality a consideration, Art Mat will be found incomparable.

LOUIS DEJONGE & COMPANY

NEW YORK
PHILADELPHIA
CHICAGO



Ernest W. Zuntgraf
PRESIDENT



Wickersham Quoin, made in four sizes. Millions in use.



Stephens Expansion Lock, 4 Sizes, expand 4 3/4 in. to 34 3/4 in.



Morton Lock-Up, 41 Lengths, 3-in to 26-in.

These include Book, Job and Magazine measures, and all Foot and Side Sticks.

These locking devices are sold by all American type foundries and supply houses and by many foreign dealers. Send for illustrated circular and price list.

These Locking Devices Were the Favorites at Boston

On every press in operation at the Boston Graphic Arts Exposition, August 28 to September 2, where quoins were used to lock up the forms Wickersham Quoins, Morton Lock-Ups and Stephens Expansion Locks were used.

The presses included the leading makes of cylinder and platen presses—Kelly, Miehle Vertical, Miller High Speed, Standard Automatic, Miehle Pony, Premier, Pony Whitlock, Optimus, Hartford Cutter and Creaser, John Thomson, Hartford, Chandler & Price, and Goding.

When presses are run at competitive speed as was the case at the Graphic Arts Exposition a secure lock-up is important. The Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock passed the severest tests without difficulty.

Samuel Stephens and Wickersham Quoin Co.

Originators and Manufacturers

174 Fort Hill Square

Boston, Massachusetts

Cutting Printing Costs

Those jobs frequently lost to a slightly lower bidder may not indicate that the printers who secured the jobs are losing money. To the contrary, it very likely means they are making money by having cut their costs.

The Crane Composing Room Saw

With Drilling and Routing Attachment

is designed to cut printing costs in any shop—large or small—but more especially in those shops where speed and accuracy are desired but whose volume of work does not warrant the purchase of the expensive combination saw and trimmer.

The Crane Composing Room Saw meets every important requirement and is available at a price within the reach of every printer.

Does Sawing, Mortising and Routing

With surprising ease and accuracy this machine handles the mortising of cuts, sawing of slugs, brass and monotype rules, furniture, reglets, etc. Special saws are furnished for cutting wood, type metal, brass, and other soft metals.

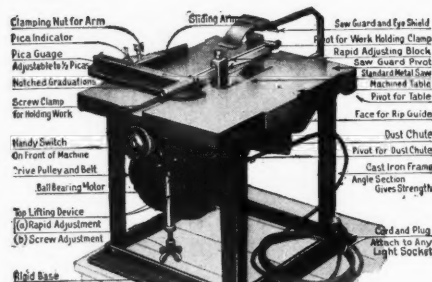
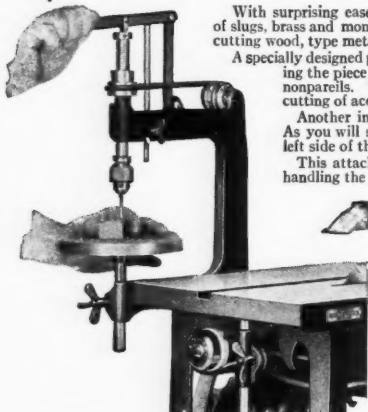
A specially designed pica gauge and clamp provides an accurate and secure means of holding the piece to be sawed. This pica gauge is adjustable to fifty-two picas by nonpareils. When fitted with a forty-five degree block, this gauge permits the cutting of accurate miters.

Another important feature is the special attachment for drilling and routing. As you will see from the illustration at the left, this is easily attached to the left side of the machine.

This attachment is rigidly constructed and provides an accurate means for handling the hardest job in the average shop—namely, routing.

Runs from any Light Socket

The Crane Composing Room Saw comes set up ready for use. All you need to do is set it on table or bench, connect it to any lighting socket and the machine is ready for use.



Every machine sold on a guarantee of satisfaction or money refunded.

Specifications

Height, 13"; size of table, 13"x16"; diameter of saws, 6"; bronze or ball-bearing saw arbor; motor, 1/2 h. p., ball-bearing; pica gauge reading to 52 picas by nonpareils.

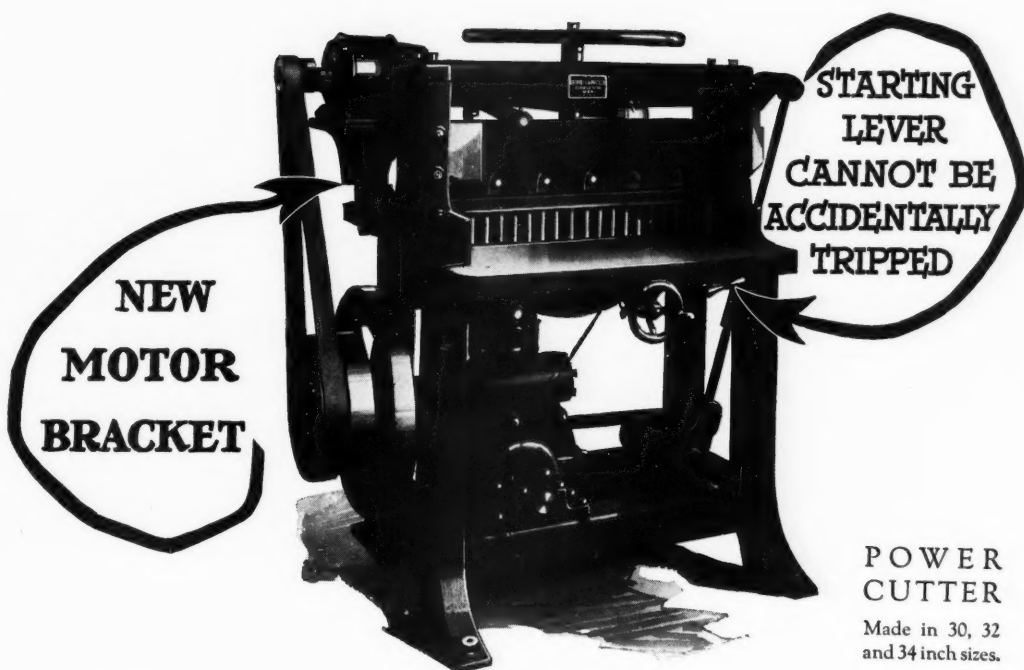
Equipment

Machine as described above, with motor, pica gauge, rip and cut-off guides, saw guard, two saws, wrench, screw driver, cord and plug complete **\$135**
Same machine equipped with ball-bearing saw arbor to insure permanent alignment of saw with pica gauge, and same equipment with an additional saw, a 6" sand disc, emery wheel and arbor, all for only \$160.
Drilling and routing attachments \$35 extra. Miter attachment \$15 extra.

Write for Descriptive Circular

W. B. & J. E. BOICE,

114 23d Street, Dept. I. P. 11
Toledo, Ohio



A New Motor Bracket with the Power Cutter



LEVER CUTTER
Made in 23, 26, 30 and 32 inch
sizes.



BENCH CUTTER
Accommodates sheet 19 inches
wide x 24 inches long.

ABOVE is illustrated the improved motor bracket which can now be ordered with Chandler & Price Power Cutters. Hung in a lower position, it enables the hand clamping wheel to be operated easily and quickly. Full wheel turns can be made—the motor and bracket interfere in no way. In addition, this ruggedly built bracket insures greater belt traction between the motor and cutter pulleys.

Whether you buy the power, lever, or bench type of Chandler and Price Cutter, you get a machine superior in *all* details of construction. Easily operated, long lived, accurate, and fast, each type is as satisfactory to own as a Chandler and Price Press.

Write for the new brochure —“Cutting to a Hair Line.”

The Chandler & Price Co., Cleveland, O., U. S. A.

Chandler & Price

PAPER CUTTERS



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

*Write today for catalog and full information.
No obligation, of course.*

Stokes & Smith Company

Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Settle Your Padding
Question Right

Use R. R. B. Padding Glue

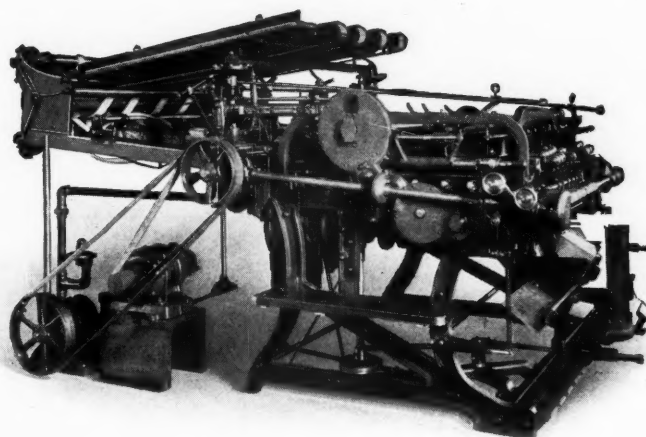
The solid padding glue that
gives solid satisfaction. It
melts and flows freely—dries
quickly—and remains flexible.

ORDER FROM NEAREST DEALER

Baltimore, Md.	G. Hardy Armstrong
Birmingham, Ala.	City Paper Co.
Boston, Mass.	Stone & Andrew, Inc.
Boston, Mass.	H. C. Hansen Type Foundry
Buffalo, N. Y.	American Type Fdrs. Co.
Chicago, Ill.	Graham Paper Co.
Cleveland, Ohio.	Cleveland Paper Mfg. Co.
Dallas, Texas.	Barnhart Bros. & Spindler
Denver, Colo.	Graham Paper Co.
Detroit, Mich.	Gebhard Bros.
El Paso, Texas.	Graham Paper Co.
Hagerstown, Md.	Antietam Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne
Minneapolis, Minn.	McClellan Paper Co.
Nashville, Tenn.	Graham Paper Co.
New Orleans, La.	Graham Paper Co.
Ogden, Utah.	Scoville Paper Co.
Salt Lake City, Utah.	Western Newspaper Union
San Francisco, Cal.	Blake, Moffitt & Towne
St. Louis, Mo.	Graham Paper Co.
Seattle, Wash.	American Paper Co.
Washington, D. C.	R. P. Andrews Paper Co.
Toronto, Canada.	Wilson-Munroe Co.

or direct from

ROBERT R. BURRAGE
15 Vandewater Street, New York



Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., *Sale Agents*, New York and Chicago



The foot-power model is manufactured in the following sizes: 20", 24" and 28".
Power models in all sizes are also made.



Excellence is not an Accident

No element of uncertainty confronts the purchaser of a MONITOR Perforator. Performance, dependability—the service the machine will give throughout its long life—are all known qualities developed through a period of more than thirty years.

Write for Booklet No. C-I-27

LATHAM MACHINERY COMPANY

Builders of Bookbinders' Machinery for over 30 Years

1153 Fulton Street, CHICAGO

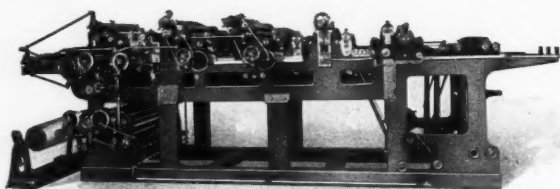
BOSTON
531 Atlantic Ave.

PHILADELPHIA
Bourse Bldg.

NEW YORK
45 Lafayette St.

FOREIGN REPRESENTATIVES

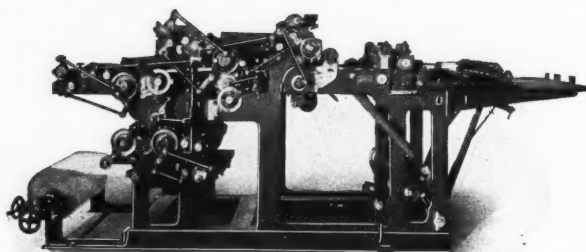
JOHN DICKINSON & Co. Cape Town, South Africa
DAWSON, PAYNE & ELLIOTT, Ltd. Otley, England
CARMICHAEL & Co., Ltd. Sydney, Australia



*This Space for Your
Thoughts*

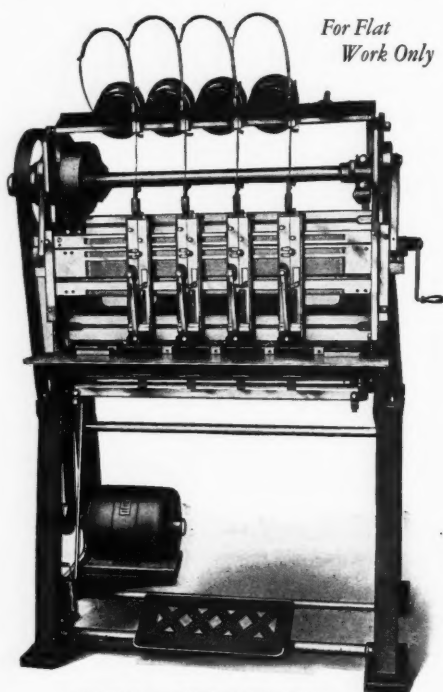
*The story is quickly and simply told—A high speed
Kidder Special Rotary for that job. Think of it!*

*More Thought
Space*



KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO



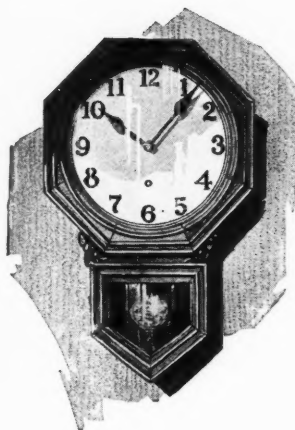
No. 18 Boston Multiple Wire Stitcher

*For Flat
Work Only*

To THOSE who attended the GRAPHIC ARTS EXPOSITION the accompanying illustration of the *No. 18 Boston Multiple Wire Stitcher* will be a reminder of one of the most notable features of the entire exhibit. If you were not fortunate enough to see this machine at the show, catalogs and full information will be promptly furnished upon application to the nearest Selling House of the

*AMERICAN
TYPE FOUNDERS COMPANY*

SET IN GARAMOND AND GARAMOND ITALIC



Avoid—

Slip-Sheeting
Jogging
Paper Spoilage
Waiting for Ink to dry
Slow-Speed Runs
Static Electricity

Distributors

BARNHART BROS. & SPINDLER
Chicago Washington, D. C.
Dallas St. Louis
Kansas City Omaha
St. Paul Seattle

DES MOINES PRINTERS EXCHANGE
Atlanta, Ga.

C. I. JOHNSON MFG. CO.
St. Paul, Minn.

KEYSTONE TYPE FOUNDRY
Philadelphia, Pa.

**LATHAM AUTOMOTIVE REGISTER-
ING CO.,** Chicago, Ill.

**RICHMOND TYPE & ELECTROTYPE
FOUNDRY,** Richmond, Va.

A. F. WANNER & CO., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.
New York City Philadelphia, Pa.
Buffalo, N. Y.

Distributors for Canada

TORONTO TYPE FOUNDRY, Ltd.
Toronto, Montreal, Winnipeg, Regina

Sales Offices

San Francisco . . . Wm. Griswold, Rep.
Pittsburgh Wm. P. Gregg, Rep.
Dallas E. G. Myers, Rep.

TIME—

*the most important thing
a printer sells*

Would It Make Any Difference

in your annual earnings if a day had only seven working hours instead of eight or only eight instead of nine?

Most certainly! Profits would be reduced 300 hours or so.

Well, now, are you getting more than *seven hour* or *eight hour production* in your pressroom in the eight or nine hours your plant now is open? Are you?

Isn't it a fact that slip-sheeting, "static," jogging and offset difficulties *cost you* on an average one hour a day?

Yes, you say, but it can't be helped.

Can't it? The Johnson Perfection Burner *has been* helping it—has been preventing all these troubles for nine successive years. Don't accept our word—write to any of the hundreds of printers who are using them.

We believe, would be willing to wager, in fact, that if you put one Johnson Perfection Burner on a press you soon will have Perfection Burners on all your presses. That's how good they are and that's how deeply you will be convinced of their benefits *after you see one actually do* what we claim it will do.

Stop wasting money on slip-sheeting and other unnecessary operations by installing Perfection Burners. Write us now for full information, giving the specifications of your presses. Don't delay—winter is upon you and "static" is most troublesome in winter.

The Johnson Perfection Burner Company

1966 East Sixty-sixth Street
Cleveland, Ohio

Johnson Perfection Burner

LESS SPOILAGE AND MORE SPEED

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Typecast Ornaments

for Christmas and New Year

Designed by Carl S. Junge

Made in Two Sizes One and Two Colors
The smaller size is shown



No. 7250



No. 7257



No. 7253



No. 7256

Junge Christmas Decorators

Size as shown Font complete One Color Series 72A \$3.40, Two Colors Series 722A \$6.15
50% larger size Font complete One Color Series 108C 4.60, Two Colors Series 1082C 8.35

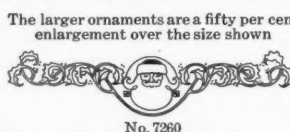
The larger ornaments are a fifty per cent
enlargement over the size shown



No. 7255



No. 7252



No. 7260



No. 7254



No. 7259



No. 7261



No. 7265



No. 7266



No. 7270



No. 7267



No. 7268

Junge Christmas Decorators

Font complete One Color Series 72B \$3.15, Two Colors Series 722B \$5.75
50% larger size One Color Series 108D 4.35, Two Colors Series 1082D 7.80

In ordering Single Ornaments of the larger size use the last two figures of
the above numbers and prefix with the figures 108—example: "Ship Junge
Christmas Decorator No. 10850 one color." Specify whether one or two colors.



No. 7269



No. 7264

Junge New Year Decorators

Size as shown Font complete One Color Series 72 \$2.35, Two Colors Series 722 \$4.00
50% larger size Font complete One Color Series 108 3.15, Two Colors Series 1082 5.45



No. 7262



No. 7258



No. 2405



No. 2406



No. 7271



No. 7263



No. 7272

Heavy Border Design

as shown below in the 24 Point size



	ONE COLOR	TWO COLORS
12 Point 54 inches	No. 1328 \$2.25	No. 1329 \$4.50
18 Point 36 inches	No. 1869 1.85	No. 1888 3.90
24 Point 36 inches	No. 2477 2.40	No. 2493 4.80
36 Point 24 inches	No. 3667 2.40	No. 3677 4.80



Light Border Design

as shown around this Advertisement
in the 24 Point Size



	ONE COLOR	TWO COLORS
18 Point 36 inches	No. 1868 \$1.85	No. 1898 \$3.90
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36 Point 24 inches	No. 3666 2.40	No. 3689 4.80

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The above cut is one of the larger size and will indicate the enlargement of all designs
as compared with the smaller sizes shown. The increase is 50% in size.

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"Wear-Ever" Aluminum
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Wear-Ever Halftones
(otherwise known as Stafford-Tones)

THE Aluminum Cooking Utensil Co. of New Kensington, Pa., have found in Stafford-Tones wearing qualities that rival those of their famous Wear-Ever Aluminum.

We are very appreciative of the following hearty and unsolicited endorsement from this well-known firm, one of the first to use Stafford-Tones.

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Many instances like this prove that Stafford-Tones possess wearing qualities far beyond the copper halftones you are now using. They are much less likely to be scratched, too. They cannot be corroded.

And as to printing quality, listen to the Fort Wayne Ptg. Co.'s comment on the catalog they recently completed for the Packard Piano Co.—"The cuts, to use the expression of our pressmen, 'were the best we have ever used.'" That's *typical* of pressroom opinion.

We'll be glad to send samples, if you wish; but the test that counts is your own work. Send us your drawings and photographs, and let us estimate on them.

Stafford-Tones cost no more than copper halftones.

Stafford Engraving Company

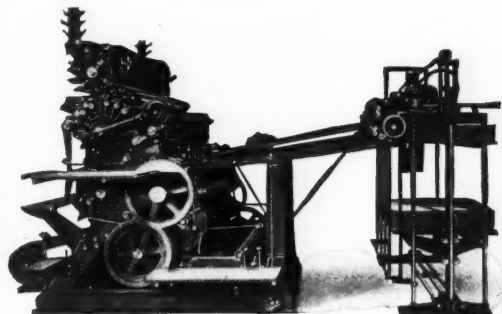
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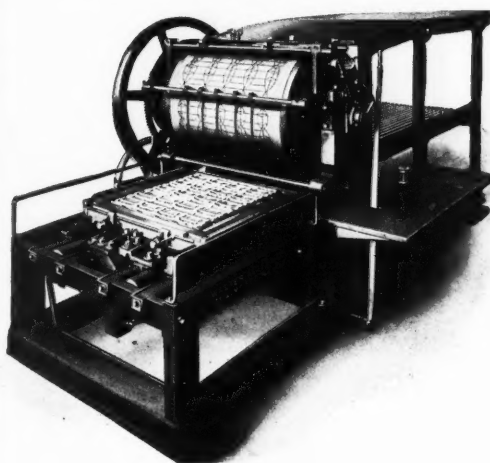


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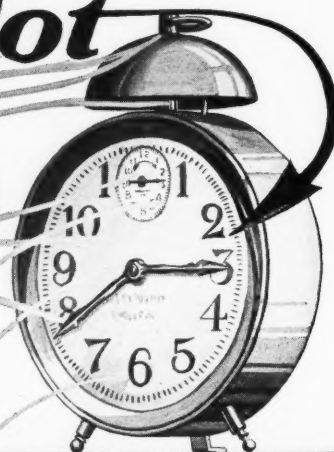
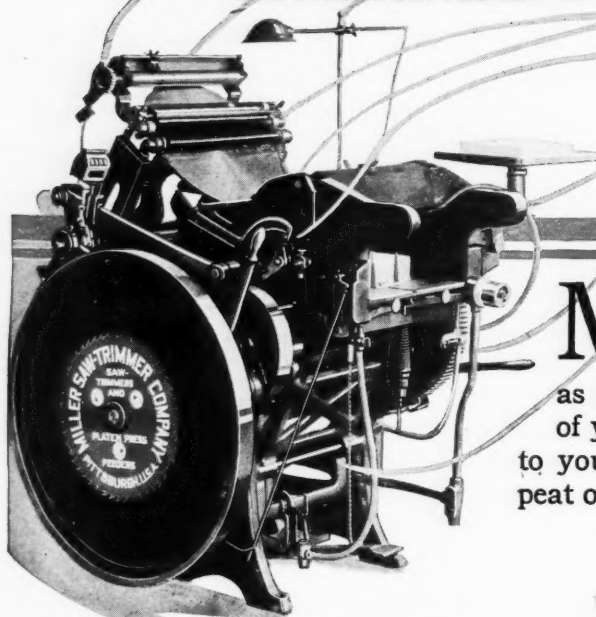
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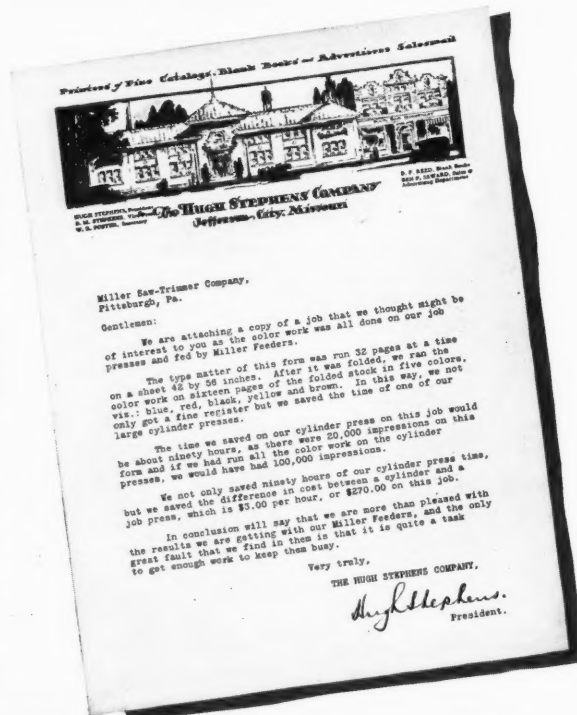


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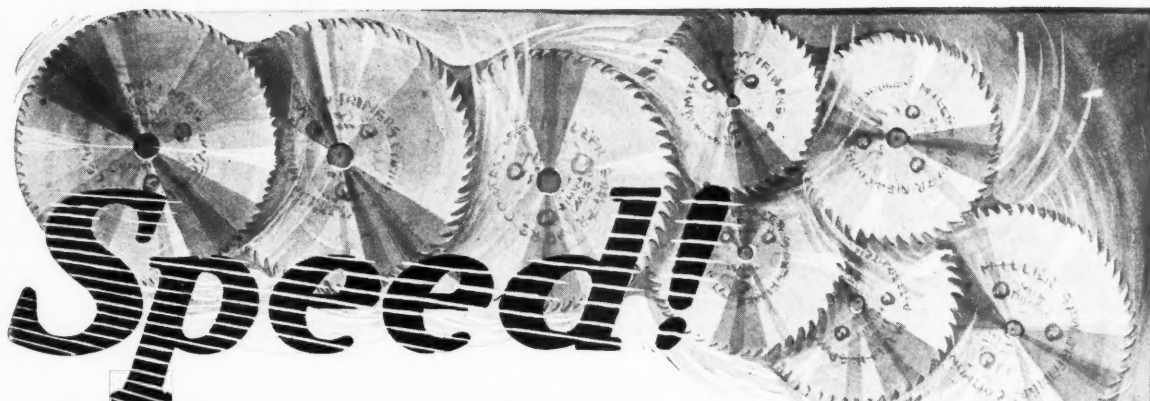
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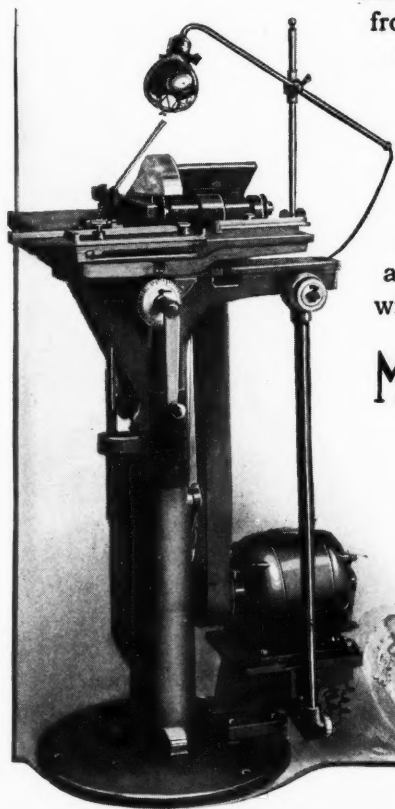
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THE INLAND PRINTER.

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 70

NOVEMBER, 1922

Number 2

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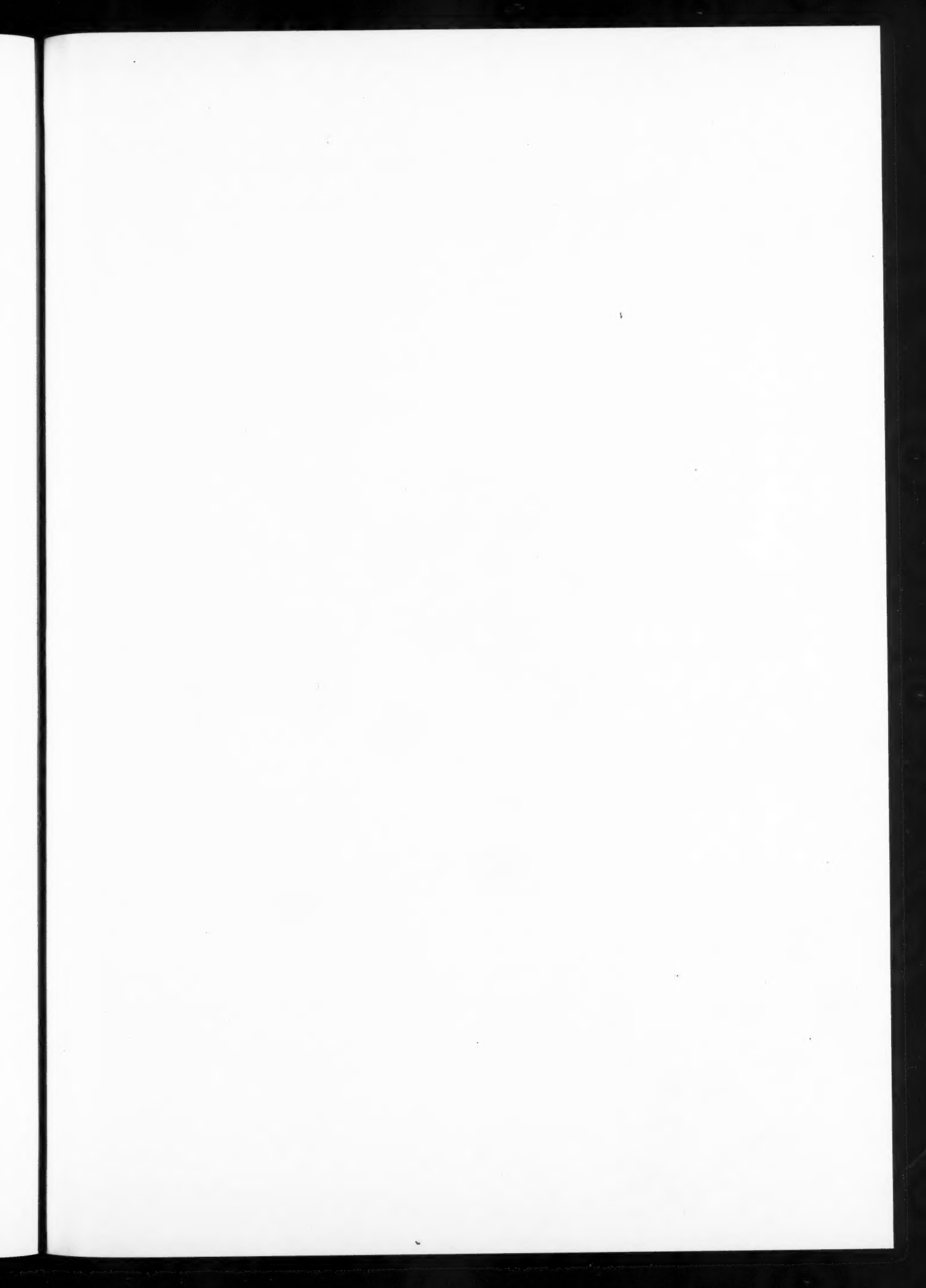
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THE HENRY O. SHEPARD CO.,  PRINTERS, CHICAGO, ILLINOIS.



At the Rainbow's End

By EDWARD C. STERRY

Are you one of those fellows who always want
A different job than they've got ?
Are you one of the kind who always look
Across at their brother's lot ?
The world's just full of folks like this—
Forever changing 'round;
They kill the chance that might be theirs
By never gaining ground.

There's a pot of gold at the rainbow's end
For the man who sticks to his work;
And chances galore are right at your door,
But they pass by those who shirk.
Stick to your job, fellows—climb to the top;
The world needs men who will lead;
The reward you'll find at the rainbow's end
Is greater than gold, indeed.

TYPOGRAPHY BY THE AUTHOR



The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70

NOVEMBER, 1922

NUMBER 2

Desirable Improvements in Cost-Finding Methods

BY CARL A. JETTINGER

Supervisor of Cost Accounting, Portland Typothetae, Portland, Oregon



THE Standard cost-finding system now in use in the majority of American printing offices which use a cost system, is without doubt one of the best methods of cost accounting in existence. This does not, however, prove that it has no flaws. Those who have ever had anything to do with the work of erecting

a building of more than one story know that whenever alterations are made in any story all other stories must be considered. In like manner changes of some parts of a cost system may affect the whole system. This seems to have been overlooked when the last changes in the Standard cost-finding system were made and the cost of stock handling and selling separated from the hour costs. Those who made the change do not seem to have realized that by this revision they have made departments of stock handling and selling, the same as of hand composition and of ruling. In no other way can it be explained why they failed to provide for a distribution of part of the general factory and the general commercial expense to these departments.

Stock handlers are no more intelligent than compositors or pressmen, which makes it plain that stock handling requires supervision just as well as any other department of the business; and it is hard to imagine any other general factory expense for which the stock handling department should not be held just as responsible as any other mechanical department. Such items as purchasing, checking in and out, calculating the value of and paying for stock make the office expense connected with stock handling at least as high as the office and general expense connected with other mechanical departments. There is therefore no sound

reason why the general commercial expense should not be shared by the stock handling department. The fact that a cost is to be charged out on a percentage or poundage basis, instead of on an hourly basis, has nothing to do with the finding of the cost of operating a department of the plant. Stock handling should be charged pro rata with general factory and general commercial expense, the same as composition or paper cutting.

While the selling department should not be charged with any factory expense, the reasons it should bear a proportionate part of the general commercial expenses are so evident that it does not seem worth while to enumerate any of them.

The ever-increasing production of composition by mechanical means has wrought changes which affect cost finding. In non-distribution plants, for instance, sorts furnished by the monotype casters become a direct charge to the hand composing room. As it is an unsound business policy to figure a profit where none has really been made, work done by one department for another should never be figured any other way but at actual cost. The present form 9-H provides for the transfer of costs from one department to another *after* factory costs have been obtained. This is manifestly incorrect. The monotype sorts furnished the hand composing room, for instance, are a factory cost to the hand composition department, so they must be charged to the department before its factory cost is figured, or they will not be included in the factory cost, thereby giving an inaccurate factory cost and making it impossible to compare it with factory costs correctly obtained.

It has been stated that this incorrect distribution was adopted because it was thought it would be more easily understood. Supposing the monotype casters of a plant produced in a month 500 productive hours,

of which, let us assume, 200 were spent in casting sorts for the hand composition department. Can anybody explain where it would be easier to make the correct distribution of the cost of the 500 hours if they are divided on the basis of a departmental cost of, say, \$500 or if it is divided after \$50 factory general expense has been added to the \$500, making the amount to be distributed \$550, instead of \$500?

While this subject is under consideration, attention is called to the fact that because of the increased use of monotype and linotype matter, hand composition cost figures are becoming extremely unreliable. When all work was set by hand, the non-chargeable time in the composing room never varied much from an average of forty per cent. Now, with corrections made chargeable, it is not an unusual thing for a hand compositor making up linotyped book pages or working on monotyped tariffs to work an entire week without reporting a single unit of non-chargeable time. One does not have to be a cost accountant to realize that when all the time can be charged for, the cost for the hour is less than when each chargeable hour must bear the cost of about two-thirds of an hour of time that can not be charged for. Under present methods of calculating costs the hours put in setting foundry type (the distribution of which is not charged for) are figured at the same rate as those in making up machine-set matter. The result is that on strictly hand-set matter the cost is figured entirely too low while the cost of hand compositors' time in correcting, making up and locking up machine-set matter is figured too high. What makes it worse for the printing industry as a whole is that the average costs of hand composition as usually published include the costs of plants which handle mainly machine-set matter, and such plants always show a lower cost than the real cost of composition done strictly by hand. Thereby the printers who depend on such average costs are misled into the belief that hand composition costs less than it actually does.

At first thought it may seem difficult to make a distinction between the hour cost of matter that must be distributed and of matter that is simply dumped into the melting pot, but it is possible. As space does not permit going into detail, it will suffice to say that composing-room hand work on machine-set matter, both chargeable and non-chargeable (the latter consisting principally of breaking up forms) can be easily reported separately from composing-room work on hand-set matter and the per cent productive of each obtained. Supposing, then, that during a month 570 chargeable hours are produced, out of a possible 700, and that the work on hand-set matter is sixty per cent productive and that on machine-set matter ninety per cent, the total cost of operating the department being \$1,260. It is a simple matter to figure out that if all the working time had been ninety per cent productive, then there would have been 630 chargeable hours; while if all had been but sixty per cent productive, there would have been but 420 chargeable hours. The total cost being \$1,260, the hour cost on the ninety per cent basis would have been \$2 and on the sixty per cent basis \$3.

In this hypothetical case the chargeable hours spent on machine-set work are 450 (with 50 non-chargeable hours) and the time on actual hand composition 120 hours (with 80 hours of non-chargeable time). At the cost of \$2 an hour the work on the machine-set matter would figure \$900; and at the cost of \$3 an hour the 120 hours of actual hand composition would figure \$360 — making a total of \$1,260, thereby proving that the calculation is correct.

The objection might be raised that rent, depreciation, taxes, etc., do not apply to the same extent to the production of work on machine-set matter as on hand-set matter. The difference in cost that might result from this would be but small, and it would be far better to disregard it — as is actually being done at the present time — than to calculate, as the cost system now teaches us to do, that 570 hours of chargeable time, costing \$1,260, make an hour cost of \$2.21 — and to sell the 120 hours spent on hand-set work and costing \$3 each, on a \$2.21 hour cost basis, in other words, at a loss.

It is needless to explain that such separate hour costs for work on hand-set and on machine-set matter can be made use of in getting averages for a single city or for the entire country.

Another change which would be an improvement is an alteration of the method of obtaining the per cent productive of machines. Theoretically, a machine can be productive twenty-four hours a day and seven days in the week. Why not simply multiply the days of the month by twenty-four, and call the product the possible machine hours for the month? The per cent productive obtained by using such a basis would tell something. As figured now it tells us nothing, for in one plant 44 hours a week is one hundred per cent, in another 48, and in some of the smaller cities perhaps 54. Then again some printers include overtime when calculating the per cent productive, and others do not. Experience has shown that a longer work day, even though the labor cost may be higher on account of overtime, usually reduces the hour cost. It is therefore more important to know how many hours were worked than to know whether part of the time was overtime and part regular time. A twenty-four hour day basis for one hundred per cent would tell that, while the wage cost of the hour tells the rest.

Inasmuch as correct reporting of time is necessary to obtain correct costs, and time will not be reported correctly if it is made too laborious for employees to do so, time keeping should be simplified whenever and wherever possible. Under present instructions a separate time ticket must be kept for each press — even the smallest hand-fed platen. Where pressroom employees work on several classes of presses, as most of them do, this forces each to keep a time ticket showing what he himself did — in addition to the separate time tickets for each press, thereby often forcing one person to keep four or five tickets. Except in very rare and unusual cases — and those would be reported on the employees' time ticket — one person, and only one, is required to operate or take care of a hand-fed platen

press; and the press never produces time, either chargeable or non-chargeable, without having one person in attendance. In consequence, therefore, chargeable and non-chargeable employees' time and chargeable and non-chargeable machine time are synonymous on all hand-fed presses requiring but one operator.

If time tickets are properly designed, all the information needed for cost-finding purposes on such presses can readily be obtained from the employees' time tickets. Why then worry the employees by trying to have them keep three, four or a half dozen time tickets? After all, does it not seem ridiculous to have a platen pressman receiving, say, \$1 an hour spend time keeping a separate time ticket for a \$300 jobber, while in another part of the plant a bindery girl receiving but 50 cents an hour is not required to keep a separate ticket for some bindery machine costing two or three times that much?

The claim that unless a separate time ticket is kept for even the hand-fed platen presses, such items as holding the press for the customer will be lost track of, can not be substantiated. Unless an employee is thereby forced to be idle, it does not cost any more to have the press idle, waiting for instructions from the customer, than to have it idle because all the pressroom employees are busy elsewhere. If an employee is forced to idleness by reason of waiting for orders from a customer, then this will be reported on his own time ticket, so this item of cost can not be lost. Aside from this the occasions where time of this kind is actually charged to a customer are rare, so rare that it is a mistake to regularly consider the item of holding a platen press for a customer as chargeable.

A great many cost systems installed in smaller plants have been dropped for no other reason than that an attempt was made to have the employees keep machine tickets in addition to their own time tickets — and for the welfare of the printing business it is at least just as necessary to have cost systems in small plants as in large ones. At a meeting held at the U. T. A. convention in New York about two years ago, the cost accountants of the United Typothetae of America, realizing this, passed a resolution, recommending that

machine records be dispensed with on hand-fed platen presses. This resolution either never reached those who are responsible for keeping the Standard cost-finding system up to date, or they did not see fit to give it any consideration.

When cost systems for printing offices were first devised, there were but few departments, so that the monthly statement of hour costs, generally known as form 9-H, was but a sheet about $8\frac{1}{2}$ by 14 inches in size. Since then dozens of new machines have been invented, creating that many new departments, so that even the largest 9-H sheet now supplied, measuring 13 by 28 inches, does not provide sufficient room for all the departments of some plants. On the other hand, even the smallest 9-H sheet now provided is so large that no regular binder can be obtained for it; and if the printer should have a binder made for it, then he would be likely to find that his office safe is too small to hold the binder.

This condition should be remedied. Here in Portland we have done this very nicely, by dividing the information to be shown on the 9-H statement into two sections. Form 1, which we might call the distribution sheet, is arranged for the tabulation of the items of stock handling, selling, delivery, commercial and general factory expense. It also has a column for the totals obtained by crossfooting the entire statement. Form 2, which we might call the departmental cost sheet, contains six columns for that many different departments, with the titles of the different expense items (such as rent, wages, etc.) at the left. Both sheets are punched to fit a standard 11 by $8\frac{1}{2}$ inch ring binder. When making out a 9-H statement we use one distribution sheet and as many departmental cost sheets as the plant requires. Our monthly composite statements, as well as every other information on the subject of costs that we issue from our office, are of this same size, so that Portland printers are enabled to keep all their cost information in the convenient 11 by $8\frac{1}{2}$ inch ring binder. This size 9-H also enables us to copy the 9-H statements on a typewriter and to have the departments, such as composing room, platen presses, binding, etc., on separate sheets, if so desired.

Men who speak well often lead other men.
A printer who knows the power latent
in his types may wield an influence sur-
passing that of the greatest orator. Wake
up your sleeping types. — *Collectanea.*

The Unit Method of Fitting Copy

BY P. E. HYMAN



THE square inch method of estimating the space required in type to fit a certain amount of copy seems to be the method in popular use, if one is to judge by the number of articles on the subject in the various books on advertising, and the typefounders' books and the type specimen books from various machine composition houses. It is odd to note that in the specimen books of machine-set matter from the composition houses there appear identically the same tables of average words per square inch as appeared in the old typefounders' books which were meant to apply only to hand-set type. All printers know that the space occupied by machine-set type is greater than the same amount of copy in hand-set type, so, in figuring by the square inch method it is obvious that there should be one table for machine-set and one for hand-set matter in order to obtain greater accuracy in figuring.

But there is another method of figuring that may be used which gives surprisingly accurate results, and this is the unit method. All advertisers, printers and layout men must have some plan to determine the proper size of type to use for certain copy in order to produce a good looking job. Some simply guess at it, and get good results; but for those who are not so experienced the unit method of figuring is helpful.

It would be simple indeed to estimate the space required for any amount of copy if the different type faces were cast to a standard width or on some unit system plan. In 8-point type, for instance, the alphabet set in the different type styles varies in width from 11.9 ems to 16.75 ems. But it is not advisable to adopt any standard width plan because type would then lose its individuality and in print would not present the legibility it now possesses.

Typewriter characters are on a standard unit plan, so it is easy to estimate the number of words in typewritten copy. In 12-point typewriter there are 10 characters per inch. Measure the length in inches of the average line and multiply by number of lines; this figure is then multiplied by 10 and divided by 6, which will be the approximate number of words in the copy.

The average word contains 5 or 6 letters. Let us see: Take, for example, the sentence, "The truth is always the strongest argument." There are 42 characters, or units, in this sentence. Divided by 7, the number of words, the result is 6, or the average number of units per word. Try any sentence of 7 to 12 words, count the spaces and the letters, divide by number of words, and the average number of letters per word will most always be 5 or 6. It would be mighty heavy reading that averaged more than 6 letters per word.

The following table gives the average number of letters or units in the different type sizes that are contained in one pica em:

TYPE SIZE	UNITS
5 and 5½ point.....	4
6 and 7 point.....	3.5
8 and 9 point.....	3
10 and 11 point.....	2.5
12 point	2
14 point	1.7
18 point	1.4

To find, then, the space required by copy of a certain number of words in any desired type size, the procedure is as follows:

Problem.—How many lines will be required to set 154 words in 18-point, 21 picas wide?

Multiply 154 words by 5½, which will give the number of units contained. Referring to the table it is seen that in 18-point type 1.4 units go into one pica.

$$154 \times 5\frac{1}{2} = 847 \text{ units.}$$

Divide this number by 1.4 (the unit figure for 18-point.)

$$847.0 \div 1.4 = 605 \text{ picas.}$$

Now, to allow for wide spacing, paragraph breakovers, etc., it is necessary to add ⅙ of the 605 picas.

$$\frac{1}{6} \text{ of } 605 = 33 \text{ (approximately).}$$

$$605 \text{ plus } 33 = 638 \text{ picas.}$$

So 154 words of 18-point, set 21 picas, would go into 638 picas, or 30 lines 21 picas wide (638 divided by 21 = 30).

No matter what size type is being figured, the fraction that is added to allow for wide spacing and paragraph breakovers is always the same as the type size figured; that is, in figuring 6-point one-sixth more should be added, in 8-point one-eighth more should be added, in 10-point one-tenth more should be added, etc.

In order that the method be better understood, we will work another problem.

Problem.—How many lines are required for 680 words of 8-point, 20 picas wide?

$$\text{Solution.}—680 \times 5\frac{1}{2} = 3740.$$

$$3740 \div 3 = 1246.$$

$$\frac{1}{8} \text{ of } 1246 = 155.$$

$$1246 \text{ plus } 155 = 1401 \text{ picas.}$$

Therefore 680 words of 8-point will go in 1401 picas, or 70 lines 20 picas wide.

To find the approximate number of words which would be required to fill a certain space, the method is the same, but simply reversed.

Problem.—How many words are required to fill a column 55 lines 19 picas wide in 10-point type?

$$\text{Solution.}—55 \times 19 = 1045 \text{ picas.}$$

$$1045 \times 2.5 = 2612.5 \text{ units.}$$

$$2612.5 \div 5.5 = 475.$$

$$\frac{1}{10} \text{ of } 475 = 47.$$

$$475 \text{ plus } 47 = 522 \text{ words.}$$

When figuring with small-sized wide-faced type it is good policy to treat it as the next size larger; for example, call 5½-point modern 6-point and figure it as such, for it really is as wide as 6-point. Your eye should be able to judge the type size and the proper figuring that should be used.

For quick off-hand figuring, just to get an idea of the amount of words required to fill a certain space, the fractional method answers the purpose admirably. This method works out as follows:

Find the number of lines of the desired type size which would be contained in the space figured, then multiply this number by the width of the space in picas; this gives the total number of pica ems contained.

In 6, 7 and 8 point there will be approximately one-half as many words as there are pica ems contained;

In 10-point approximately five-twelfths as many words as there are picas contained;

In 12-point approximately one-third as many words as there are picas contained.

As an illustration: 14 lines of 6-point, 13 picas wide, should contain how many words?

$$14 \times 13 = 182 \text{ picas.}$$

$$182 \div 2 = 91 \text{ words.}$$

The simplicity of the fractional method is all that recommends it; but even this method will generally be found far more accurate than the time-worn words-per-square-inch table found in the typefounders' books.

Curios Found in the Dictionary

BY F. HORACE TEALL



NATURALLY, any one would expect to find, under such a title, mainly a collection of notes of unusual words, and almost every one would be disappointed by not finding some words of especial curiosity to him, but probably familiar to others. We are rather selecting from among words familiar to all some striking facts that are curiously involved in the development of senses. Scarcely a vocable among the many which we use in common speech, and which we do not hesitate to use as if we knew all that could be known of them, will not disclose some curious use in former times to the reader of a full dictionary, the work that contains all such information, though never stating it as such.

Various ways in which our words change in meaning have been named by writers, as Greenough and Kittredge for instance, by such terms as "degeneration of meaning," "transference of meaning," "euphemism," "special processes in the development of meaning," etc., but these are not strictly classifying terms, since many such processes are often mingled in operation in the same evolution. One curious phase of the evolution of meaning is the almost universality of non-interest in the processes. No one of them is ever considered in making the step from one meaning to another. Such changes always seem to originate unconsciously, but always actually arise through a basic sense of the word as originally used. I am not inclined to intrigue any one with an attempt at separating these processes, but think a mere mention of them is worth the making for the few readers who may be interested.

How many of us, when we say that we are fond of anything, have any notion of foolishness or silliness in mind? Or how often do we think of foolishness in speaking of a fond husband or a fond mother? I know I never have an idea of a fond person being a fool, and

I can hardly imagine that any one else has. Yet this word fond is but a shortened spelling of fonned, the past participle of an old verb fonnen, to be foolish, and the large dictionaries use the word foolish in defining fond rather freely, though the Century treats fond as retaining the foolish connotation as living in senses where the Webster's New International says it is obsolete. There is little doubt that the Webster treatment is truer than the Century's, but the Standard is better than either of the others in rejecting the use of foolish to interpret the real meaning of fond in present use. Greenough and Kittredge say that fond once meant foolish in general, that it then was specialized to foolish or doting affection, and that the sense in turn became more general by the gradual evaporation of the idea of foolish. One may truthfully insist that now being fond does not involve being foolish, although all present use is plainly evolved from an original use which meant nothing else, and even yet it may have the implication of foolishness.

We see easily that fond has become restricted or specialized by familiar loss of its general meaning and assumption of a more special meaning, and is a good exemplar of that process. The converse process of generalization is not less frequent. We note the word frippery as an example near at hand. A frippery was originally an old-clothes shop. Frippery was also used for old clothes themselves long before our present use of the word for second-hand finery or cheap and tawdry ornament. Here is another process, the transference of meaning, along with generalization, or general application of a special sense, since the word first meant old clothes or a place for their sale, and now has no such restriction, but is applied to trumpery in general as likened to old clothes refurbished.

One of the most curious instances of generalization of meaning is found in the little word get, which has been treated very differently in various dictionaries, the Century giving ten definitions of it in transitive use and four of intransitive, Webster's New International having seven of transitive and four of intransitive, with

many more definitions grouped as phases of the main uses, and the Standard giving six and five and a large number of phrases with the word showing different applications of the word. Such radical differences in the explanation of one short word may serve as evidence of the common difficulty of defining words so easy of general understanding that almost no one ever looks in the dictionary to learn what they mean. This one has a basic sense of obtaining, procuring, securing, etc., which has become so widely applied that almost no use in any way that implies that idea can be said to be wrong. But a repetition of the word in many different applications close together is decidedly objectionable. Such repetition is shown in this letter quoted from an old English publication by Dr. James C. Fernald in his excellent book "Expressive English":

"I got on horseback within ten minutes after I got your letter. When I got to Canterbury, I got a chaise for town, but I got wet through before I got to Canterbury, and I have got such a cold as I shall not be able to get rid of in a hurry. I got to the Treasury about noon, but, first of all, I got shaved and dressed. I soon got into the secret of getting a memorial before the

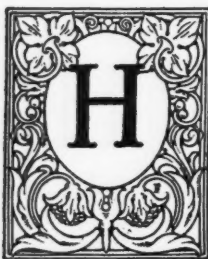
Board, but I could not get an answer then. However, I got intelligence from the messenger that I should most likely get an answer the next morning."

Here is about half of the quotation, but it is quite sufficient. The rest contains the word thirteen times more. It is quoted as an extreme instance of using the one word over and over, showing thoughtless repetition that could easily be avoided by substituting other words familiar to every one. The illustration is said to show that every one needs to have at command a considerable number of good words to express himself well. Every time the word *get* or *got* is used in the quotation it is correctly used, but nothing could more plainly show great lack of thought.

Another point about the word *get* is worth attention. Greenough and Kittredge say that martinets "frequently object to many uses of the word *get* because they think that the verb must always mean to acquire, but such objection ignores all linguistic principles as well as the facts of good usage." But good usage does not sanction such repetition of any one word for every phase of a general meaning, even when the word is acceptable for each use separately.

The Personal Touch in the Printing Office

BY WILL H. MAYES



HAVING heard that a newspaper and job printing plant in a Texas town of about five thousand people was making good money under new management, although the business had been operated for years at a loss or, at least, without producing more than a meager living for its owners, I visited the town just to find out why there had been such a change in the fortunes of the plant and with a view to passing on to others anything I might learn which I believed would be of value to them.

One of the new owners, whom I had met casually at a press association meeting, greeted me cordially when I entered the business office and to my surprise called me by name, which fixed my regard for him as a good business man since there was no special reason why he should have remembered me.

As I had only a short time to spend between trains, I plunged right into the interview by stating the purpose of my visit and asking for the secret of the rather unusual success.

"There is no secret to it," was the prompt response, "unless it is in close attention to every detail of the business and the fact that my partner and I are putting our personalities into it."

Of course, that statement led to the next question, which was to let me know what he meant by putting personality into business and how they had gone about it.

"Well, we found here a business that had been run down. We looked the situation over and decided that this was a good town and that the business men and citizens were fairly prosperous — at least all except the printer. We knew that where there is a poor printing business in a prosperous community something is wrong with the printing business rather than with the people. The trouble was not hard to find.

"The owner of the plant, who is out of the printing business now and will not see what I have to say, is one of those fellows who believes in practicing the most rigid economy. He had been a village printer in a one-man office before coming here, and tried to use village methods in a prosperous town. He thought that by working in the mechanical department he could save the salary of one man and could get more work out of the others. So he went to work back there, leaving an office girl to attend to such business as she could and to call him when she found herself unable to cope with a situation.

"Naturally he soon became more interested in his work in the shop than in the people who came into the office. He employed a worn-out reporter to furnish the copy for the afternoon paper and gave him what help he could by writing editorials at night. By night he would be so tired from the day's labor that he did not have the energy to write anything worth reading, and he began substituting clipped editorials from exchanges and 'canned' matter that was of no interest to the majority of his readers.

"A young fellow, who was willing to work at a small salary because he lived at home, looked after

advertising and circulation as best he could, but he was without training and also without any special interest beyond drawing his salary. Nothing except the mechanical department was getting the attention it needed. The business had to fail in time.

"My partner and I are both trained newspaper men with a few up-to-the-minute ideas about the business, one of which is that we are worth more to the business than any man we can hire to set type. He likes the editorial and news end of the work, and I am a regular glutton for business. I was once a printer, but a man can't be printer and business manager at the same time.

"We have a clear cut division of work and responsibilities. I meet our patrons in the business office and he meets them in the editorial rooms. In that way we have a two-fold personal contact with most of them. The work is so well arranged that we do not show restlessness when a patron comes in, but can give him all the time necessary and make him feel that it is a real pleasure to us to talk with him.

"It may not be so necessary in a large city, but in a community like this, one has to put good fellowship into whatever he is doing, and I think it is a paying investment anywhere. You can employ labor and buy good newspaper copy, but no one can take the place of the proprietors of a paper in being 'hail-fellow-well-met' with every one. It is mighty hard for a man, woman or child to come into this office and go out without taking along a feeling that the call was really appreciated.

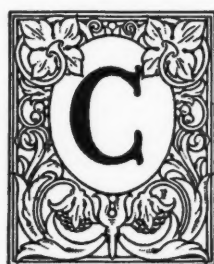
"We are not so rushed with business, either, but that we both find time to get out a while every day and 'visit around' with the business men. On these visits we do not always talk business, though we often find that the calls do result in an order of some kind. Our predecessor was too busy with his type to 'waste' his time that way, and was seemingly unmindful of the fact that the traveling salesmen from neighboring cities were calling regularly and taking away the largest and most profitable orders for job printing, leaving him only such work as had to be delivered in a hurry and could not be delayed until after the next visit of the out-of-town salesmen.

"Of course, we have introduced a number of new ideas into the business, have systematized it, and are constantly studying how to enlarge it with profit, but have done nothing that others here and there are not doing. We are getting the advertising patronage of practically every concern in the town, our paper goes into ninety per cent of the homes, and we do not think that an order for job printing has been sent out of town in six months without first being offered to us. When we can not handle a job to advantage with our equipment, we always tell the customer so and advise him where to get it done. In most cases even work of that kind is now ordered through us and we receive a commission that is as large as our profit would be if the job were produced in our own plant.

"It's the personal touch that counts for most in this business and that is limited only by one's interest or lack of interest in the people about him."

Important Collection Thoughts for the Printer

BY CLARENCE T. HUBBARD



COLLECTING, as an art, might be expressed as the process of trying to take a thing from where it is and shouldn't be to where it should be and isn't. Collections are the main problem of the country, from the gathering of government taxes to the solicitation of tips. Even the trolley conductor isn't always so certain of his collections. The art of coaxing money from people is in a class all by itself. It is the last thing people want to give up. "Easy come, easy go" is not a familiar phrase to printers who have had experience in handling collections. It is generally "hard to get and still harder to get again!"

Much has been said and written about collections — it is the business man's main problem. Getting business is a good slogan, but getting prompt paying business is a much better one. The problem of collecting the money without losing the business is one that calls for much thought. Dunning isn't good business — it is destructive. Satisfactory collections are not the results of dunning, but of salesmanship.

The head of a thriving business recently took the stand that comedy work and humor were out of place in making collections, and practiced the theory that money due should be asked for without apologies. In theory this might be a truth, and results no doubt could be secured in its practice, but such a plan makes the collection end of the business a mighty cold-blooded proposition. The idea that money is due for service rendered, or goods sold, and should be paid is conveyed to the debtor in this first bill. Repetition of this form with perhaps bold statements giving the impression that the money should have been paid and that one is a crook for not having done so may produce the results through the element of fear being suggested to the beholder. As a last resort this method may be applicable without remorse, but it would seem that the "service" advertised so much and the endeavor to incorporate it in all our business transactions should be extended to the collection end. You want the money as quickly as you can get it, and firm demands should be made for it — but not of the threatening kind. A slow payer can be educated to become a prompt payer. Educate the delinquent so that he will pay up on the dot. You want him to know just why he should do so;

what advantages it will be to him; how it will affect his credit standing. You want him to pay up pleasantly.

To compare printing sales with tonsorial methods is perhaps a peculiar comparison, but it will bear well, not because printing sales suggest a close shave, but because of that peculiar phrase generally associated with hair-clipping parlors, to wit — twice over. But it is the printer and not the barber who actually "coins that phrase" — actually, not literally.

Do not many transactions have to be sold twice — first to get the business, second to get the money? Selling the customer his bill is just as important as selling him the contract. Dunning for money is not salesmanship, and to first win a customer by salesmanship and to then lose him by dunning is not logical.

The libraries, museums, railroad stations and other places of public service recognize the weakness of human nature and the inclination of the public "not to think" and accordingly guard against it. Did you ever notice how all their pencils, pads, reference books and the like are chained to the desks?

Successful business has reckoned with this impotent force — human weakness. In many cases the destructive forces cognizant of this controlling power in life have been transformed into constructive elements. This is all considered as a vital part of twentieth century business ethics.

Human nature plays a big part in the business of gathering overdue money. Like the pencils in the libraries, you have got to keep your delinquents chained to you. Recognize in them the weaknesses of human nature and meet these weaknesses in a human way. Collect your bills in a human way.

Try to keep the collections on a pay-as-you-enter basis. Urge cash where possible. Delays are expensive. Yours should be a cash business where the pay-as-you-enter idea prevails. And why not?

Most of the lingering debtors travel the road paved with good intentions. Your bill arrives with a good morning greeting via the medium of Uncle Sam. The beholder looks at it while little mental thoughts chase around and register this decision: "H'm, I didn't know it was quite time for this. Oh, well, no real rush about this, I guess. These printers make a lot of money."

Bang goes the bill into his side desk or in a book or under a blotter or goodness knows where. Two weeks — three weeks — a month slides by while dust accumulates on the check book. There is nothing

doing. The printer keeps on paying his own cash for milk for the baby, cigars for the boys and coal for the furnace. In the meanwhile the customer gets a fleeting view of the bill, but the daily rush of business presses it out of his sight and mind. His subconscious mind keeps suggesting: "There's no real hurry about this."

But there is a hurry. The cash is needed and needed badly. The "put off" idea must be banished. Substitute the pay-as-you-enter thought as much as possible. Dissuade your salesman from the easy remarks of "Oh, you can pay for this any old time." Employ diplomatic suggestion. Supplement this effort with human collection appeals, as one printer tried with success. To those who owed him for a few months back he sent a duplicate bill and attached to each one a little typed note: "I owe you a receipt. You owe me \$12. Let's swap."

Don't send out stereotyped notices "begging to call your attention to the enclosed bill overdue." Send a human letter with your bill. Try something like this: "Dear Customer:

The more I can keep down my overhead the more economical service I can render you. Outstanding bills increase my cost of doing business. May I have your good hearted cooperation with the attached? Thanx."

Another printer attaches human appealing stickers to his "follow bills." They are printed in verse form and in attractive colors. Following are a few which any reader is invited to use:

Early birds may catch the worms,
Bees may gather honey;
But *our* job (with your good help)
Is — to get the money.

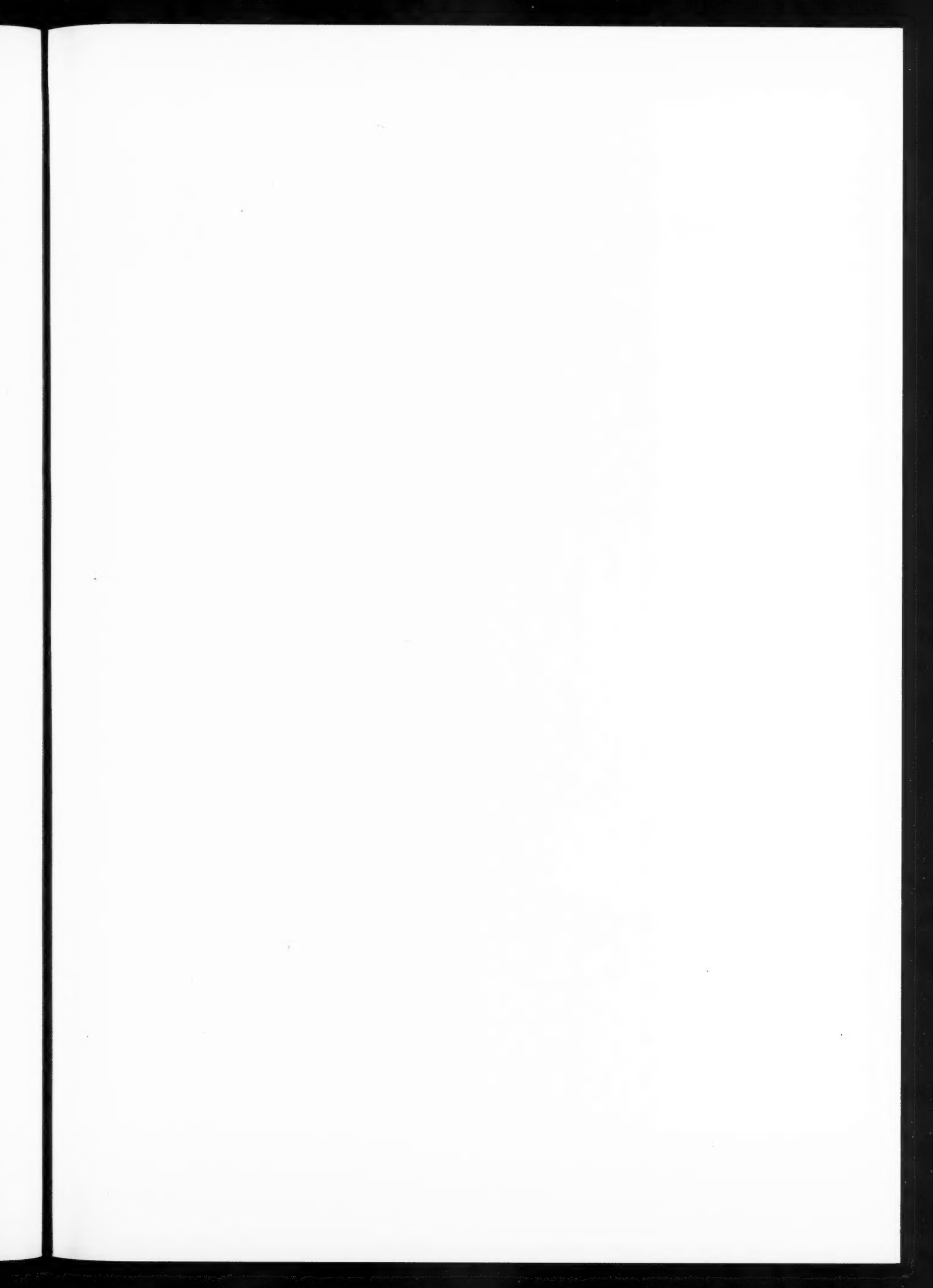
The world is full of clever men,
The world is full of cranks;
The world is full of money, too,
Will you send *us* some? Thanks.

It's wise, no doubt, to settle down
And love your neighbors — but
The man who makes a hit with *us*
Is he who settles *up*.

Perhaps the fact's escaped you
Of this amount you owe.
Please heed this little notice
It's sent to tell you so.

As Dr. Crane has said: "Habits are better than rules." Make *prompt payment* a habit in your shop.

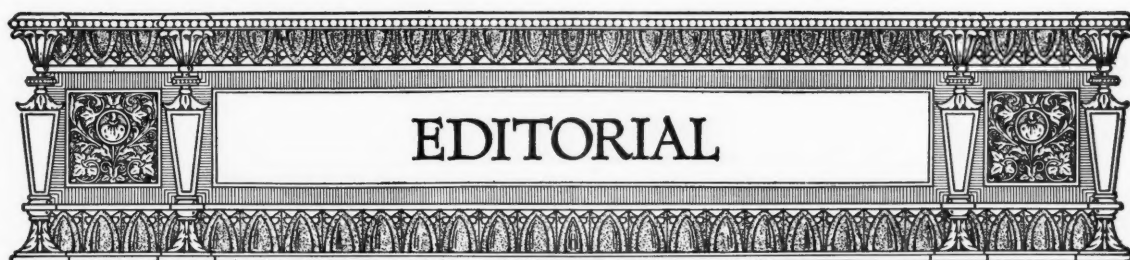
Consider nothing trivial that thou printeth, for whatever it is that a good man may be hired to print, it has a peculiar power and special value, transcending that of any other boughten thing. Let those who buy from thee know that thou knowest this truth.— *Collectanea*.





"ITS BOUNTY UNPURCHASABLE; ITS CHARITY WITHOUT PRICE"

One of the beautiful walks through the grounds of the Union Printers' Home at Colorado Springs. Enlarged from a postal-size photograph made by Roy A. Donald, through whose courtesy this picture is shown here.



THE thirty-sixth annual convention of the United Typothetæ of America is now a matter of history, and the organization goes on its way apparently unaffected by the storm which had arisen during the past year and which seemingly threatened to disrupt the rank and file of the membership. It is to the credit of the leaders that calmer judgment prevailed and brought about a compromise arrangement on which the different factions could agree, even though that arrangement consists of merely a change in name and does not materially alter the general makeup of the organization. Now the storm has passed it is to be hoped that the entire membership will unite in giving the utmost support to the officers, upon whom rests the burden of carrying on the work which has been laid out in the program of activities. A strong national organization working for the general advancement of the industry as a whole is necessary, and the United Typothetæ supplies that need. By getting together on a common ground, ironing out the difficulties and differences of opinion, as was done at Cleveland, and then uniting on a definite policy for constructive action for the benefit of one and all, far more will be accomplished and the results will create far greater satisfaction for all the members. Let us hope the good work thus far done will be continued and still further improvement result from the efforts put forth.

Supporting the Sales Department

The greatest asset any business institution can have is satisfied customers, customers upon whom the salesmen can call with assurance that they will receive a welcome and knowing that if any business is to be given out they will at least have an equal opportunity with others to secure it. The duty of bringing in the orders that are to keep the plant in operation naturally falls upon the sales department. The responsibility, however, does not end there—it goes beyond, it is distributed throughout the plant, and each branch or section of the institution must bear its share if the business is to be conducted on a successful basis.

The work of the salesman does not end with bringing in the first order from a new customer. First orders only can not keep the wheels of the plant revolving, nor can a successful business be built up on first orders alone. It is the repeat orders that count, and every customer must be made a permanent one if the business is to be built on a solid foundation. This requires the utmost coöperation on the part of every department and of every individual in the institution.

Salesmen can bring in jobs for the purpose of having estimates prepared, but their chances for completing the sale and securing the business will be very small if the

estimating department does not give the work the proper study from every angle to see how it may be produced in the most efficient and economical manner, so the price quoted will allow a reasonable margin of profit and at the same time be fair to the customer. Then when the work is started through the plant, it must have the proper routing so as to assure delivery in the time promised. Each one working on the job must realize his responsibility to the customer and see that his part is properly done. Lack of attention of one individual may be the cause of a dissatisfied customer and thus undo all the work the salesman has done, and ruin his prospects for securing any further orders from that customer regardless of the degree to which his ability to sell has been developed.

Each individual in the entire organization must accept his share of the responsibility of supporting the sales department if the institution as a whole is to prosper, and each one must realize the fact that it is to his own interest, if only from the purely selfish standpoint, to do everything possible toward keeping customers satisfied so they will continue sending their work to the house. It requires true coördination of effort throughout the institution, true coöperation on the part of every member of the organization, from the head of the business to the delivery boy, to maintain a standard of efficiency as well as quality if customers are to be kept satisfied, not only with the character of the work and the service, but also with the prices charged.

The foregoing was written after a conversation with a printing salesman. Several days after it was written we read a short paragraph by William Feather, which appears in the *Ben Franklin Witness* for October 14, and because it has such a strong bearing on the subject we include it here:

"Only one-third of so-called salesmanship is done outside the plant. The other two-thirds is done inside—by accurate order clerks and shipping clerks, by well trained, efficient workmen, and by careful, conscientious, on-the-job department managers. It is the outside man's job to get the business, but those inside must keep it."

Dispelling the Bugaboo of Ruinous Competition

For years there has been a great amount of talk among members of the printing fraternity about the cut-throat competition in the business. There is scarcely an association in the trade that has not had its periodical discussions about the buyers of printing who are constantly shopping around and playing one printer against another in order to beat down prices. An interesting sidelight on this subject is presented in the following short paragraph taken from one of the recent weekly letters sent out from

the executive secretary's office to the members of the Typotheta of Washington, D. C., Incorporated:

"From the hullabaloo we frequently raise about shoppers, bids and cut prices, many of us have formed the impression that the greater part of all commercial printing is competitive. That may be what we *think*, but here is what the *facts* prove: At last night's meeting of the Typotheta at the City Club one of the reports submitted was that of the Credit and Collections Committee, in which it was brought out that from a count of one drawer from the credit files, taken at random, 806 out of 902 Washington buyers of printing deal with but one printer, 75 deal with two printers, 13 appear on the books of three printers, and 8 deal with more than four printers. In other words, about ninety per cent of Washington printing is not competitive. Haven't we been spending a lot of valuable time crying 'wolf' when there was little occasion to do so?"

Of course, Washington may be in a more fortunate position than the majority of other cities throughout the country, but we are somewhat inclined to the opinion that there is very little difference. It would be extremely interesting to know how other cities compare with Washington in this regard. No doubt if a similar investigation were made in the other printing centers the results would not show very much variation, and the statistics compiled would have a strong tendency toward dispelling for all time the bugaboo of ruinous competition.

We are very much of the same opinion as Ted Seideman, who edits the extremely interesting little four-page bulletin known as *Partners*, issued by the Capital District Typotheta. In the second paragraph of an article entitled "The Competitor," Mr. Seideman writes: "In my opinion the majority of people in business don't sell their product based on a fair margin of profit, but rather on what the other fellow does. Their 'competitor' is their eternal bugaboo. They waste more time watching him than they give toward improving their own business conditions."

The whole situation resolves itself into the one proposition which has been preached time and time again through this journal and through the other printing trade publications: If printers will only devote as much time to building up their own plants and to improving their facilities for rendering actual service to their customers as they do to complaining about price-cutting competitors, they will be far better off in the long run. True, they will not get all the business that is being given out. They couldn't take care of it if they did get it. But they will get sufficient to keep their plants operating on a profitable basis.

Industrial and Social Progress

The news letter covering economic conditions, which is sent out by the National City Bank of New York each month, always contains a great amount of genuine food for thought of a constructive nature. From a recent issue we quote the following, which appears under a subheading, "All Progress Comes by Improvements in Industry":

It is time practical men learned that there is no progress by simply jacking up industrial costs, which carry the cost of living with them. The only broadly distributed gains that ever have come to the masses of the people have come by the improvements in industry that have cheapened and increased production. Such improvements are being made all the time, and the opportunities for

them are limitless. The engineers say that the industrial output might be increased from forty to one hundred per cent if industrial friction could be reduced and the best methods now known generally adopted. That would make it possible for wage earners to have the war-time money-wages and at the same time give each dollar the prewar purchasing power. That would be genuine progress.

This paragraph follows an extended review of the general industrial situation, which we regret our limitation of space prevents quoting in its entirety. Under the heading, "Social Progress," however, there appears so much which should receive the most earnest consideration in connection with present industrial conditions in general that we can not refrain from quoting a few extracts:

Our readers are familiar with our opinion that the stubborn resistance which labor is making to reductions from the abnormal wage rates that were established during the war is a mistaken policy, from the standpoint of labor's own interests. We recognize it to be perfectly natural that the wage earner should want to hold the nominal gains which he made during the war, and, moreover, that the ambition of labor leaders to achieve a general improvement in the condition of the wage-earning masses is a praiseworthy object. We would not discredit the latter purpose or attempt to dissuade anybody from working for it. There are, however, certain fundamental truths about social progress which the leaders must recognize if they are to accomplish good instead of harm.

One of these is that money-wages are not to be considered alone in measuring compensation, and another is that the wage bill is not paid by employers in any final sense. In the last analysis the workers in the various industries are working for each other and paying each other. They are all consumers, and the consumer pays all the costs of production and delivery upon everything he buys.

Another economic principle of which account must be taken is that there is a natural and just relationship between the compensation of workers in the various industries, allowing for differences in skill and education required, etc., and that this relationship can not be suddenly and radically changed without affecting trade and employment. This is strikingly illustrated in the present disparity between the compensation of farmers and that of workers in the manufacturing industries, on the railroads and in coal mines. With the prices of farm products and of factory goods in their present relations, the farmers, the most important single producing group in the population, can not buy as many factory goods as formerly, and this fact reduces the amount of employment for factory employees, coal miners and railroad men. This is not a situation open to argument; it is a plain fact which can be remedied only by enabling the farmer to buy on the same level of values upon which he sells. The wage payments of the country would be larger in the aggregate and the consumption of all kinds of goods would be larger if industrial and transportation costs were lowered.

The natural adjustment and balance between the various industries, as illustrated in this situation, is the most important fact in the business world. It shows that there is a fair and right adjustment between the various groups and classes, and that every group and class is interested, not in grabbing all it can, but in finding the right adjustment. Its own compensation will be greater under that adjustment than if it attempts to get more.

The great lesson which all groups of people, including the political groups called nations, have to learn is that more can be gained by coöperation than by antagonism. The investigation of the National Bureau of Economic Research has shown that taking the wage-earning class as a body it gained very little in practical advantage from the wage increases which took place during the war. The high wages paid to the workers were translated into the prices of the goods which they produced, the workers themselves bought the goods and thus paid their own wages. There is no net gain in that process.

Of late a new phrase has come into circulation, to the effect that there must be not only a "living wage," but a "saving wage." Unfortunately, the people who use it usually are thinking of nothing but an increase of money wages, which means that wages and the cost of living will go up together, leaving the worker no better off than the donkey that follows all day the wisp of hay hung just ahead of his nose.

An Essay on the English Private Presses

BY ALFRED W. POLLARD

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PRINTERS and publishers have to earn their living like other men, and neither the one class nor the other has ever been conspicuously overpaid. It may fairly be said, indeed, that both have shewn themselves much more ready to cherish ideals, and to take moderate risks to put them into practice, than the average business man. During the century (reckoning from the various dates at which printing was introduced into different countries) in which this idealism was most fruitful the two businesses were generally united, as they were (save for a few books printed by Morris not at his own risk) in the case of the two presses with which this book is concerned. In the fifteenth century the number of men who took up printing not as a means of gaining a livelihood, but in order that the books which they wished to see published might be printed under their own eyes was very considerable. It was, indeed, to get a book of his own into print and save himself from overmuch copying that Caxton learnt the craft at Cologne and set up his press at Bruges, and it was to print the books which they wished to see printed and not for any gain (they had to rely on Cardinal Rolin as a patron to help to finance them) that Fichet and Heynlyn set up the first French press, at Paris in the Sorbonne, and summoned craftsmen from Switzerland to print their books.

In an article in "*Bibliographica*" (III. 344—370) Anatole Claudin, despite some remonstrances from his editor, entitled Fichet and Heynlyn's venture a private press. The term private in connection with printing usually introduces confusion, and this, I still think, was an example of its misuse. A press does not become a private press merely because it is lodged in a private building, as the Sorbonne no doubt may technically be reckoned. Printers like other craftsmen, have lived over their workshops and may do so still. For a press to be private a double qualification seems necessary: the books it prints must not be obtainable by any chance purchaser who offers a price for them and the owner must print for his own pleasure and not work for hire for other people. Books may be printed for private circulation at any press, and they may be privately printed by any printer, if he prints them for himself, and not on commission or for sale; but only presses which do no other work than this can be considered really private, and there have not been many of them.

Neither the Kelmscott nor the Doves Press was private, as I have ventured to define privacy as applied to printing. The books of both the one and the other by means of circulars were advertised for sale, and to the best of my belief no good money was ever refused on account of the personal shortcom-

EDITOR'S NOTE.—This essay was written as an introduction to the catalogue of the very complete collection of works of the famous Kelmscott and Doves Presses in the library of William Andrews Clark, Jr., of Los Angeles, California. It is reprinted here through special permission of Mr. Clark, for which we are indebted to Henry Lewis Bullen. As is well known to most of our readers, Mr. Pollard, the author of the essay and the keeper of the Department of Printed Books, British Museum, is one of the prominent English writers on subjects pertaining to printing, and is one of the best authorities on early printing. The essay presents a splendid introduction to the catalogue, which is an exceptionally fine specimen of bookwork, printed by John Henry Nash, of Los Angeles. We take great pleasure in being permitted through the courtesy of Mr. Clark, to pass on to our readers this addition to the literature of printing, which we are giving in its original form.

ings of a would-be purchaser. Morris, moreover, besides at first employing Messrs. Reeves and Turner to sell his books, published "*The Golden Legend*," "*The Recuyell of the Histories of Troye*," "*The History of Reynard the Foxe*," and "*The Book of Wisdom and Lies*" through Mr. Quaritch, and other books through the owners or renters of the copyrights, viz.: Tennyson's "*Maud*" through Messrs. Macmillan, Ruskin's "*The Nature of Gothic*" through Mr. George Allen, and the two volumes of Rossetti's poems through Messrs. Ellis and Elvey. He also printed a special edition of Rossetti's "*Hand and Soul*" for Messrs. Way and Williams of Chicago, also a letter of Savonarola's for Mr. Fairfax Murray to give to his friends. He also did, and did most delightfully, some little bits of glorified jobbing work. Thus there are in existence two several forms of invitation to the annual gathering of the Hammersmith Socialist Society, a four-page leaflet for the Ancoats Brotherhood, an address to Sir Lowthian Bell from his work-people, a form of invitation to the unveiling of a bust of Keats, a slip giving the text of a memorial tablet to Dr. Thomas Sadler, scholarship certificates for the Technical Education Board of the London County Council, and a card for Associates of the Deaconess Institution for the Diocese of Rochester. For at least some of these Morris was presumably paid, and if any friend on the score of them had chafed him with being a jobbing printer, I am sure that he would have taken it as a compliment to his wholesome freedom from affectation. No doubt if some rash person had walked into Kelmscott House and asked Morris to give an estimate for printing a book which Morris did not like, that rash person would have received a short answer. Still the fact remains that if (contrary to the present writer's opinion) privacy confers any special distinction on a press, the Kelmscott Press must be held to have forfeited this distinction on two grounds, sales to the public and working for hire, and the Doves Press on that of its sales.

The real virtue in both printing and publishing lies not in privacy, but in the vision of an ideal and its attainment, despite difficulties and, it may be, pecuniary loss; and this virtue is visible in every book of both these presses, whether we regard them on their publishing side, or typographically. Both alike printed the books which their owners thought ought to be printed and none others (though perhaps now and again Morris was content to see a book through the eyes of his friend, Mr. F. S. Ellis) and both printers alike printed them in what they considered to be the best manner and, once again, in none other.

On the publishing side disinterested adventure has never wholly died out, though after the first century of printing (as defined above) it became much less common. The great scholar printers of the sixteenth century, Aldus Manutius and his successors and the Estiennes, found few and unadventurous followers, and the private patrons of printing, who relieved a printer of any fear of loss if he printed a book they liked, also became rarer. In England, where everything tended to happen a little later than on the continent, John Day and other careful printers found a good friend in Archbishop Parker and repaid him with excellent work. Some forty years later Sir Henry Savile hired a London printer to come to work for him at Eton in producing a fine edition of the works of Saint Chrysostom, the first important contribution to scholarship published in England. Later in the seventeenth century Archbishop Laud, Lord Clarendon, and Bishop Fell all helped

the Oxford University Press and thus laid the foundations from which it has risen to the position, which I think may be claimed for it, of the premier press of the world, a position nobly consolidated in the last forty years by its production of the great Oxford English dictionary. But there have been few imitators of the example thus set, and this not merely in England but in any country, even in the United States, where the wealth which in England is too often mainly devoted to founding a family is so munificent in its benefactions to education. This is a pity, as the work of a great press, not tied down to getting back its capital (with or without interest, in whole or in part) in too short a period, is in its own way as far-reaching as that of a great university. Indeed to train men as scholars and then to leave it impossible for them to get the results of their scholarship into print is the climax of the educational thoughtlessness which too lightly equips men and women for activities they are never likely to have a chance of exercising, however great their capacity.

The dying out of patrons of the press was to some extent made good by the development of the system of private patronage of individual authors, a system fraught with humiliation to the patronized and indirectly injurious to every author trying to make a living by his pen, but which lasted till the very end of the eighteenth century. With Minsheu's "Ductor in Linguas: the Guide to the Tongues," of 1617, we have the first example of the diffused patronage of the subscription edition, of which persons likely to be interested, or willing to help the author, are invited to pledge themselves to take one or more copies when published, and frequently to pay for them, wholly or in part, in advance, mostly with the inducement of a promise that their names shall be found printed in the volume when it appears. Subscription books are still with us, though they play a much less prominent part in literary life than they did when Dryden's "Virgil," Prior's "Poems on Several Occasions," and the Edinburgh edition of Burns were used as the means of presenting handsome testimonials to their authors. As regards some classes of more or less learned works the place of subscription editions has been taken by publishing societies, the members of which mostly accept a certain number of books which they do not want as a condition of obtaining those which they do. By such expedients any book which two or three hundred persons are conscious of wanting, which some one else is willing and able to produce, and which will cost not much more than five hundred pounds for print and paper, stands a very fair chance nowadays of coming into existence. But the machinery is very cumbrous and the results seldom strikingly good.

William Morris, when he desired to print in the way he thought best some half hundred books by himself or by authors he admired, had recourse to none of these shifts. He was used to managing a business and had some capital at his command and the well-founded self-confidence of a great craftsman, and so he started printing in the belief that there would be enough book-lovers who would share his tastes to protect his enterprise from disaster. In case any one should think that the enterprise was easy, it is interesting to remember that Ruskin had preceded Morris in publishing his own books, and a few others, in the style he thought good, and had made but a poor success of his essays in book-production. Ruskin was a critic rather than a craftsman, and though he preached beautifully about books he could not have had much feeling for them, as books, or he would not have mutilated his thirteenth century Beupré Antiphoner (despite its pretty appeal to future possessors to take good care of it) and similar treasures by cutting out leaves from them to give away. When he caused his own works to be printed under his supervision in the seventies of the last century his lack of feeling for book-craft betrayed itself in margins wrongly distributed, in a type page seamed with excessive spaces between the lines, title

pages which tease the eyes by their lack of concentration and restfulness, and a binding in full purple calf, now usually found scratched, rubbed, and peeling, and faded to an ugly bluish gray.

Morris could not have made such mistakes as those in which Ruskin acquiesced, because he was not only a great craftsman but an expert, trained not to accept any modern standards of bookwork without testing them by those set up by the old books he loved, and too wary to use materials without making sure that they were sound. It is only fair, however, to remember that he had from the first the advantage of the technical advice of Mr. Emery Walker, whose part in the development of fine printing in England can hardly be over-emphasized. It is indeed from Mr. Walker's article on printing in the Catalogue of the first Arts and Crafts Exhibition, held at the "New Gallery," in the autumn of 1888, that the whole development must be dated. It is true that long before this, so Mr. S. C. Cockerell tells us in his "Short History and Description of the Kelmescott Press" (appended to Morris's own "Note" on the Press), Morris had planned, illustrated, and decorated editions of two of his own works, but without bringing them to the point of appearance. Mr. Cockerell writes:

"As early as 1866 an edition of 'The Earthly Paradise' was projected, which was to have been a folio in double columns, profusely illustrated by Sir Edward Burne-Jones, and typographically superior to the books of that time. The designs for the stories of 'Cupid and Psyche,' 'Pygmalion and the Image,' the 'Ring given to Venus,' and the 'Hill of Venus,' were finished, and forty-four of those for 'Cupid and Psyche' were engraved on wood in line somewhat in the manner of the early German masters. About thirty-five of the blocks were executed by William Morris himself. . . . Specimen pages were set up in Caxton type and in the Chiswick Press type afterwards used in the 'House of the Wolfings,' but for various reasons the project went no further. Four or five years later there was a plan for an illustrated edition of 'Love is Enough' for which two initial L's and seven side ornaments were drawn and engraved by William Morris. Another marginal ornament was engraved by him from a design by Sir E. Burne-Jones, who also drew a picture for the frontispiece, which has now been engraved by W. H. Hooper for the final page of the Kelmescott Press edition of the work. These side ornaments are more delicate than any that were designed for the Kelmescott Press, but they shew that when the Press was started the idea of reviving some of the decorative features of the earliest printed books had been long in the Founder's mind."

It has not been my good fortune to see the specimen pages of "The Earthly Paradise" in Caxton and Chiswick Press types of which Mr. Cockerell writes. If copies of them exist it would be interesting to know whether Morris in them kept wholly clear of the bad contemporary influences to which Ruskin succumbed. That any work he did would have been "typographically superior to the books of that time" goes without saying. But the difficulty of breaking away from the tyranny of accustomed forms is very great,* and it would be surprising if Morris gained his freedom at a bound. During the busy years which separated early experiments from performance he had not only studied fine manuscripts but had written them himself, and in 1888 was beginning to buy the specimens of fifteenth century printing and book decoration in which he found useful suggestions, rather than models, when he came to print.

The first results of the Arts and Crafts Exhibition of 1888, and of the communings with Mr. Walker to which it gave rise,

*After the success of the Kelmescott books I had a curious proof of this in the behaviour of a little stream of would-be fine printers who came to me at the British Museum asking to be shown fifteenth century types which could be used as models for new founts. The result was almost invariably the same. The general effect of the old pages was warmly admired, and then the points in which individual characters differed from the types to which the enquirers were used would be picked out one after the other as blots which it would be well to eliminate. The enquirers seemed to desire that the whole should be different, while all the component parts should be assimilated to the types to which they were accustomed.

were three new editions: (1) Morris's "The House of the Wolfings" in the special type "modelled on an old Basel fount" which had been used for one of the specimen pages of the proposed edition of "The Earthly Paradise" in 1866; (2) "The Roots of the Mountains" (the finest of Morris's prose romances) in the same type, with some small improvements; (3) the translation of the "Gunnlaug Saga," in a type imitated from one of Caxton's founts, with spaces left, in Caxton's manner, for the capital initials to be supplied by hand. All these were printed at the Chiswick Press and represented a substantial advance on the best nineteenth century work that had yet been done; but Morris was now determined to have a press of his own and though unable to persuade Mr. Walker to go into partnership with him as a printer, was sure of his enthusiastic support.

Morris did not print all the books he wished to print. A projected Froissart and a projected Shakespeare were frustrated by his death and at an earlier stage a proposal to reprint the fifteenth century "Lives of the Fathers" ("Vitas Patrum," as book-lovers call them, with an affectionate retention of the accusative case, which, like the genitive, sometimes makes an ungrammatical appearance in medieval titles) elicited so few promises of support that it was abandoned. It is probable, too, that of the fifty-three books which were ultimately placed to his credit many were outside any programme with which he started. But the books which he printed in those wonderful six years of work fall into a few fairly well defined classes, and we must think of him primarily as a lover of poems and romances and old chronicles, who designed types and ornaments to fit the books he wanted to print. Many of his imitators searched first for a fine type and then looked about for books to print with it. But Morris was impelled to print, as Caxton was impelled, by the desire to get definite books set up in type of his own making. Caxton, indeed, had anticipated many of Morris's tastes and something of his temper—but was very unlike him as a craftsman!

Of the fifty-three books issued from the Kelmscott Press twenty-two were written or translated by Morris himself; five were reprints of books first printed by Caxton; the splendid Chaucer and its appendix, "The Floure and the Leafe," and other Chauceriana, with the three-verse romances from the Thornton manuscript, make up five more; then we have two Latin devotional books ("Psalmi Penitentiales" and "Laudes Beatae Mariae Virginis"); eight "modern" books with the choosing as well as the editing of which Mr. F. S. Ellis probably had a good deal to do (Cavendish's "Life of Wolsey," Robinson's translation of More's "Utopia," Spenser's "Shepherd's Calendar," Shakespeare's "Poems and Sonnets," selections from Herrick, selections from Coleridge, the poems of Keats, and a Shelley in three volumes); another eight books connected with other friends (Rossetti's "Poems" and "Hand and Soul," Tennyson's "Maud," Ruskin's "Nature of Gothic," Swinburne's "Atalanta in Calydon," Blunt's "Love Lyrics," Mackail's "Biblia Innocentium," and the letter of Savonarola printed for Mr. Fairfax Murray). These make up the half century, with Lady Wilde's translation of "Sidonia the Sorceress," Oliver Wardrop's translation of the Georgian stories called "The Book of Wisdom and Lies," and the two trial pages of Froissart's "Chronicles," as the odd three.

As was natural, Morris took it for granted that he must start with a Roman type, and his first seven books were all printed in this, including two which, according to a scheme he seems afterwards to have worked out, should have been in small Gothic. These are Caxton's "Golden Legend," from which the Roman type was rather inappropriately dubbed "Golden," and Morris's own prose romance, "The Story of the Glittering Plain," the first book from the Press. With these two exceptions, books with old subjects, or written before the close of the fifteenth century, were printed in Gothic types,

the sizes from small quarto to sexto-decimo, with the double columned folios of Chaucer and the intended Froissart, in small Gothic ("Chaucer" type), and in larger Gothic ten large quartos, viz.: "The Recuyell of the Historiyes of Troye" (whence the type's name, "Troy" type), Caxton's "Reynard the Foxe," Caxton's "Godefrey of Boloyne," the second edition of "The Story of the Glittering Plain" with Walter Crane's illustrations, Swinburne's "Atalanta in Calydon," Morris's own version of "Beowulf," his "Life and Death of Jason," the "Laudes Beatae Mariae Virginis," "The Floure and the Leafe," and "Love is Enough." All the modern books, including Morris's "Poems by the Way," "The Defence of Guenevere and other poems," and "The Earthly Paradise," are in Roman type; his prose romances (after the first edition of "The Glittering Plain") in Chaucer type. It is interesting to note that Morris used his Troy type for the two classical subjects, "Atalanta in Calydon" and "Jason." Perhaps he took the medieval view of Greek legend and classed them roughly with the romances.

It will be seen that Morris's three types served for all, or very nearly all, his needs. He talked at times of having the Golden type cut in a larger size, and to have done this would have enabled him to give to some of his modern books the dignity of large quarto, and have supplied a convenient type for headings. But he got on very well with his three types and his best English successors have been economically content with one apiece.

As to the technical history of these types there is nothing much to add to Mr. Cockerell's notes on them, save perhaps to emphasize the fact that Morris did not imitate his fifteenth century models at all closely. It must be said also that he was singularly fortunate in his punch-cutter, Mr. Prince. At the risk of perhaps seeming fanciful I am impelled to add that the most remarkable feature of all three types, in my personal experience of them, is that they are not only beautiful but (to use the best word I can hit on) delightfully "friendly." The fact may be disguised from those who are so unaccustomed to Gothic and Black-letter characters of any kind that any fount of such type inevitably seems to them strange and formal. But to those who are at all used to old types, Morris's Gothic, whether in its smaller size or larger, Chaucer or Troy, must surely seem jollier and more delightful even than the old types they love best, but (to use the other word which is the best I can find to express my meaning) not in the least "ceremonial."

Morris did not print books as so many testimonials to the respect or reverence in which he regarded them or their authors. He printed long books, many of them story books which he loved reading himself and which he wanted other people to have the pleasure of reading in jolly editions. The fifty-three books he printed, or planned to print, are all eminently readable. There are still some of them I have not read, but I look forward to a leisure time in which I shall make good my omissions, though it is possible I may find myself wishing that Mr. F. S. Ellis had been content with a single volume of the best of Shelley (instead of three volumes of all his poems), as he was content with single volumes of Herrick and Coleridge. But, with this one exception, to any one who cares at all for poetry and romance the Kelmscott books are extraordinarily attractive, and the beautiful types, while they inspire a subconscious pleasure, do not divert my attention from the text.

On the other hand the types which I class as ceremonial, the finest of which, the finest ceremonial type ever cut, is the perfected Jenson of the Doves Press, do divert my attention. It is very important to have good ceremonial types. It is very important to have a genius for ceremonial such as is possessed by most European nations, but does not thrive easily in the atmosphere of the British Isles. But ceremony, though quite

admirable in its place and season, is apt to become frigid if too prolonged, and I must confess to being unable to read more than twenty or thirty pages in the Doves Press type without feeling perceptibly chilled. It was a stroke of genius on the part of Messrs. Walker and Sanderson, or whichever of them first had the idea, to dissipate this frigidity, with the daring and magnificently successful red capitals which were first used, if I am not mistaken, in their reprint of Milton's "Paradise Lost." With Morris's type red ink is almost a superfluity: they are so rich and hospitable themselves that red adds little to them, is sometimes indeed mainly useful, not in heightening the glow of a page, but in moderating it, an effect still more noticeable in the case of the blue capitals which appear in the "Laudes Beatae Mariae Virginis" and "Love is Enough."

The splendour of Morris's borders and large initial capitals, more especially of the capitals in the Chaucer which contain a whole word, is too self-evident for a plain man to wish to enlarge on it. Morris's old friend, Dr. F. J. Furnivall, used to regret that Morris, who was preëminently a "thirteenth century man," had not followed thirteenth century models in his book building and invented lighter and gayer ornaments. It is true that Morris's decoration is, now and again, too black and massive for his Golden type and that Mr. W. H. Hooper's renderings of the delicate drawings of Sir Edward Burne-Jones tend at times to be over-heavy. But Morris had the need for harmonizing his capitals and borders with the tones of his different types constantly in his mind, and he was certainly wise in not attempting to translate thirteenth century illuminations, with their glory of varied colour, into the black and white (or black, white and red) of a printed book. He was content to set himself to match the fifteenth century printers and woodcutters and he beat them easily on their own ground, just as a Doves Press book easily and decisively excels any that Nicolas Jenson ever printed. Apart from the charm that comes from freshness and experiment, apart also from the profusion of capitals hand-painted in blue and red (the more ambitiously coloured letters seldom attain the standard of good manuscripts) that light up so many of the German books and a few others in the first thirty or forty years of printing, it is not in the books of the fifteenth century itself, but in those of these two presses that we see fifteenth century ideals carried to full attainment.

Most readers are very conservative as to the form of the books they use. This conservatism did not fail to assert itself in respect of Morris's revolution in the ideals of modern printing, but his success was both quick and great. During his six years' work, books came from his press at the rate of seven a year, some in more than one volume. The pace was inconveniently fast for his less wealthy disciples, but it was wonderfully exciting to have a new Kelmscott book appearing every other month or oftener, and Morris died at the very height of his success, when the great Chaucer was being acclaimed for what it is, the finest book in its style that has ever been printed.

Morris's success naturally attracted imitators and put new heart, and also new ideas, into the few adventurers who were already experimenting with print and paper. The story of these other presses is well told and well illustrated in one of the Riccardi Press books, "The Revival of Printing," a bibliographical catalogue of works issued by the chief modern English presses, with an introduction by Robert Steele (1912). Herbert Horne and Professor Selwyn Image had been experimenting in the "Century Guild Hobbyhorse" and had been already helped to get closer to their ideals by Mr. Emery Walker, who has helped most of those who have experimented with any success in printing during the last thirty years. Mr. Horne, a slow, fastidious worker, with most admirable good taste and much patient skill, subsequently produced three Roman founts of real beauty, a Montalegre type for Mr.

Updike's Merrymount Press at Boston (1904), the Florence type for Messrs. Chatto and Windus (1909), the Riccardi type for the Riccardi Press (1909). Professor Selwyn Image designed a Greek type for Messrs. Macmillan, not wholly successful, but in a style which should have secured for it a better welcome than it received. Another enthusiast, already at work when Morris started, Mr. Charles Ricketts, had been content to use Caslon types at his Vale Press, but in 1896 designed an excellent round Roman, called after his press, Vale type, with which he printed quite a long series of pleasantly decorated books. He subsequently produced an "Avon" Roman type (also good), and a King's type in which minuscule and majuscule forms are mixed as in Latin half-uncials, but with a good deal less harmony between them than the sixteenth-century scribes had enforced. Mr. St. John Hornby, after experiments with Caslon and Fell types became possessed (with the help of Messrs. Emery Walker and S. C. Cockerell and of Morris's punch-cutter, Mr. Prince) of a most beautiful Gothic fount modelled on the Subiaco type of Sweynheym and Pannartz. This had been much beloved by Morris, who himself had tried to adapt it, but could not please himself. Beginning with a delightful edition of Dante's "Inferno" in 1902, Mr. Hornby has printed in this type at his Ashdene Press a series of charming and stately books, including a complete Dante, which demand a dissertation to themselves. Robert Proctor, again with the help of Mr. Walker and Mr. Prince, based on an incomplete Greek fount (lacking some majuscules) used for the New Testament in the Complutensian Polyglott his Otter type, incomparably the finest Greek fount yet designed, but (alas) only saw it himself in a trial sheet of majuscules and in proofs of an "Oresteia" which was completed and issued after his death in 1904.

As to the effect of Morris's example in the United States, I write as one afar off and fear to venture on dates. Mr. Updike, I think, was the earliest American experimenter in the field and soon developed the fine eclecticism and craftsmanship which lends distinction to all the work of his Merrymount Press. Of Mr. Bruce Rogers, I have already written more than once as one of the finest printers who have ever lived, and with a very special gift for working, in the style of any country or period in which the book to be reprinted originally belonged, and getting at the heart of that style. Both Mr. Updike and Mr. Rogers take their ideals rather from the best work after 1500 than from that of the first printers. Mr. Rogers, indeed, in the latest examples of his printing I have seen, has eclipsed Robert Estienne on his own ground, much as the Doves Press has eclipsed Nicolas Jenson. But while their ideals thus differ from those of Morris, there can be little doubt that his success created their opportunity. A third American printer, whose work I know and admire, Mr. Clarke Conwell, at his Elston Press at New Rochelle, produced some charming books both in Roman and Black-letter, alike unpretentious and very pleasant to read, and, I should think, would probably be content to reckon himself a disciple of Morris.

The best of the presses here mentioned have achieved notable successes and I think it is fair to claim that none of them would have done so, few of them, indeed, would have come into existence, had not Morris shown what might yet be made of printing and also proved that there was a sufficient market for finely printed books for their production, at least on a small scale, to be commercially possible.

Much was thus done by others on both sides of the Atlantic to carry out the ideals of fine printing to which Morris had opened the eyes of book-lovers; yet in a very special sense the Doves Press which began work in 1901, five years after his death, was the true heir of his invention. Most of the other English experimenters have tried to do what Morris did, and have done it, sometimes admirably well, sometimes badly. Messrs. Walker and Sanderson shewed themselves

strong enough to carry out Morris's ideals on independent lines; they supplement his work rather than compete with it. They shewed their strength at the outset by recognizing their limitations. They thought that they could not themselves produce, or find any one else to produce, ornament as good as Morris's and, therefore, they began by discarding ornament altogether. In the same spirit, instead of essaying the difficult task of evolving a homogeneous type out of hints and impressions gained from studying several fifteenth century models, they took a single type, the Roman fount used by Nicolas Jenson, the first in craftsmanship, though not in time of the early Venetian printers, and gave this a perfection of form such as Jenson was never able to attain, just as under Mr. Walker's influence and with Mr. Prince as their punch-cutter, Mr. St. John Hornby and Mr. Proctor respectively developed the Subiaco Gothic and the Complutensian Greek into founts which far surpassed their respective originals. Of the splendid success of the introduction of the daring red capitals which make the first two pages of their text of "Paradise Lost" one of the most effective "openings" in all book-craft, something has already been said. With a single type and no other decoration than red printing and occasionally red capitals, the books are classic in their simplicity and each one (with the possible exception of the five volume Bible, a splendid book, which yet hardly justifies the endless pains bestowed on it) is, perhaps, primarily to be looked on as a testimonial to some great writer. Thus in his "Catalogue Raisonné" of 1908, Mr. Cobden-Sanderson writes:

"To-day there is an immense reproduction in an admirable cheap form, of all Books which, in any language, have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same works, and whether by the Doves Press or some other press or presses, such monumental production, expressive of man's admiration, is a legitimate ambition and a public duty. Great thoughts deserve, and demand, a great setting, whether in building, sculpture, ceremonial or otherwise; and the great works of literature have again and again to be set forth in forms suitable to their magnitude. And this it is the business of the Printing Press to undertake and achieve."

The ideal here set forth is a worthy one, worthily expressed. "Such monumental production, expressive of man's admiration, is," as Mr. Sanderson asserts, "a legitimate ambition and a public duty," and for this high ceremonial in book-form it is difficult to conceive any type more fitted in its graceful and clean-cut strength than that which has been used for flawless tributes of reverence to Shakespeare, Milton and Goethe, to Wordsworth, Tennyson and Browning, Emerson, Carlyle and Ruskin, William Caxton and William Morris.

What has been the result on others of Morris's six years' adventure in the craft of printing? Perhaps the greatest of all is that many book-lovers have been educated by his Kelmscott books to appreciate good printing when it is offered them, and to be willing to pay for it, even a little more than they can easily afford. To bring this about, as Morris did for the book-lovers of his own day, was, at least for a time, to make the publishing of fine books much easier, and thus, as I have suggested, all the other essayists in fine printing who were at work within a few years after Morris's death profited by his enterprise. He postponed the need for a Society for the Encouragement of Fine Printing and very much reduced and simplified the work which such a society should undertake. There is no reason in societies being formed to take up work which can be done without their aid, and Morris, who, though his own work went largely unremunerated, was liberal in his payment of others, led experimenters to hope that a press for fine printing could at least be made to pay its expenses, and leave a little over for its owner. By inspiring this hope Morris called new presses into existence and heartened those men who were already at work to acquire new types and make bolder experiments.

Something has already been said as to those on both sides of the Channel whom his example thus stimulated. In England, a quarter of a century after Morris's death, Mr. St. John Hornby's Ashendene Press, which seems to go from strength to strength, is the only one founded under the Kelmscott influence which is still active. On the other hand quite a number of young commercial printers are doing admirable work which would have been impossible thirty years ago, and the standard attained in the technical schools is almost tragically high, tragically, because until Morris's ideals are still further popularized the lads, when they become journeymen, are often given no chance to print as well as they can. In the United States Mr. Berkeley Updike is still at work and Mr. Bruce Rogers, who in a visit to England during the War set a new standard at the Cambridge University Press, is in his prime, a national asset somewhat imperfectly utilized. Moreover, as in England, there are other firms which, though mainly occupied in doing the work that comes along, do it all the better because William Morris for the last six years of his life was a master of their craft.

Passing from this spiritual influence to things which can be tested and measured there are four points in which Morris's practice can definitely be taken as a guide and has to a considerable (though insufficient) extent been so taken.

1. **GOOD INK.** At the outset the importance of this was very imperfectly understood by his early disciples. They saw that any page printed by Morris looked rich and black, instead of thin and gray, and they tried to attain this effect by using types with thick faces and crowding on ink, thus sacrificing all delicacy of outline. It took them some time to realize that whereas they were paying (in England) a few shillings a pound for ink, Morris was paying fifteen, and that with good ink there was no need for thick faced types and heavy inking. The importance of good ink is now better appreciated, but any one who is having a book printed for him will still be wise to bind his printer to pay the market price for a really good ink. If this price is paid, there will be less to take precautions against over inking.

2. **GOOD SPACING.** In a printed page there are spaces between letter and letter (caused by the "body" of the type being larger than the "face") between word and word, and between line and line. Morris minimized all three. His practice has been challenged by good printers and (on the score of easier legibility) a case can be argued for more spacing than he allowed. But no spacing can be right which is uneven, and the coincidence of spaces between words coming one under the other on successive lines, so as to form what printers call a "river" of white, is one of the greatest faults that can disfigure a printed page.

3. **THE PLACING OF CAPITALS.** Every large initial letter (properly called a capital, as beginning a "capitulum" or chapter) ought to range exactly with a given number of lines of the type with which it is used. If it can not be so fitted, it is better to use no ornamental letters at all. The early printers understood this, but their successors, when they had capitals in stock, used them with types with which they could not be made to range, so that the capital was separated by a white space from the type beneath it. To match this white beneath the capital the practice grew up of leaving a corresponding white space separating the capital from the type at its side. A "river" was thus formed flowing along two sides of the capital into the sea of the inner margin. Moreover, as it is usual to print the letters completing the word begun by the capital in majuscules, the first of these majuscules was placed across the river to form a "bridge." This "river" and "bridge" arrangement, when Morris began to print, was part of the practice even of the best British printers, though these kept their rivers small, while the bad printers rejoiced to have them broad. I regret to say that the "river" and "bridge"

arrangement may be observed in the placing of the beautiful capitals which I persuaded Mr. Laurence Housman to design for "Bibliographica," but which by my own lack of foresight were not made exactly to fit the type with which they were to be used.

4. MARGINS. As to these Morris's practice was perfect, but it must be admitted that he darkened counsel by quoting with apparent approval in his "Note" on the Kelmscott Press the dictum of "the librarian of one of our most important private libraries" to the effect that "the medieval rule was to make a difference of twenty per cent from margin to margin." The librarian in question must have formulated this rule from sadly cropped copies. The proportion in Morris's folios and octavos agrees very closely with the fifteenth century practice, where this is studied in uncut copies, and runs: Inner margin 7; Upper 9; Outer 17*; Lower 23; whereas "a difference of twenty per cent" would change these figures to $7\frac{1}{2}$; 9; $10\frac{1}{2}$; 13. The outer margin which Morris used was thus nearly two and a half times the inner, instead of nearly one and a half times as in the prescription he quoted, and in like manner the lower margin is nearly two and a half (not one and a half) times the outer. Moreover, Morris, like all the best fifteenth century printers adjusted these margins to type pages of equally definite proportions. Taking the height of a page as 100, the height of the type page would be 68, or very near it, the upper margin 9, the lower 23. Corresponding to a height of 100, the breadth of the folio or octavo page would be 68 or 69 (about exactly the height of the type page), the breadth of the type page being 45 (in a quarto 47), the inner margin 7, the outer 17 (in a quarto 18). I have not measured all the Kelmscott margins and they may vary for special reasons (for instance, in order not to break up the stanzas of a poem), but as all the Kelmscott books are more or less of the same degree of "luxury" I think the proportions here given will be found to apply pretty generally. Now for the sake of greater luxury, though greater luxury is not often advisable, the margins may be allowed to encroach further on the type page by some ten per cent, and if the proportions of inner and outer upper and lower are observed, the page will still look well. And, if for the sake of greater economy, instead of the margins encroaching ten per cent on the type page, the type page is allowed to encroach ten per cent on the margins, all may still be well, as long as the proportion of the margins is still constant at 7, 9, 17, 23.

All this may seem a little complicated, but the whole doctrine of margins can be summed up in the simple rule that the height of the type page should be about equal to the breadth of the paper, and that the breadth of the type page should be about seventy per cent of the height, the inner and upper margins bearing to the outer and lower ones the proportion of about two to five.

On all these four points here set forth, the use of good ink, careful spacing, the right placing of capitals, and the right proportions of margins, definite progress has been made since Morris began to print, and any book-buyer who wishes to honour Morris's memory in a practical way can not do better than use whatever influence he possesses with book-sellers, publishers, and printers to protest against any breach of his practice, which was the practice also of all the old masters of the craft.

Moreover if the book-buyer has any money to spare he will put it to a good use by encouraging on a small or on a large scale the publishers who give printers a chance of doing good work, and discouraging those who do not. Of course the publishers deserve support for the matter of the books they publish as well as for their form, but that is another story, not my present concern.

*In quartos the outer margin would be 18 instead of 17.

RECREATION FOR GOVERNMENT PRINTERS

BY C. M. LITTELJOHN

The employee's compensation can not always be computed in dollars and cents. Often the question arises on both sides of the industrial fence: "Does the employee get what he is worth, or is he worth what he gets?" Sometimes the employee is paid only a certain percentage of his compensation in money, because a happy environment, good working conditions and recreational facilities add materially in building up an *esprit de corps* that keeps the employees contented. Perquisites and advantages of a position have a deeper satisfying effect than the mere material gain to the employee.

To add to the comfort and welfare of the employees of the Government Printing Office, Uncle Sam has recently provided his printers in Washington with a splendid recreational center, which shows that our Uncle understands the value of a good relationship with the employee in eliminating labor difficulties. Space for this hall was made by moving files and documents and utilizing the entire eighth floor of the red brick print building for this purpose. The top floor was selected as being the choicest and coolest part of the building, furnishing the ideal spot for recreation.

Harding Hall, named after our Printer-President, with its cafeteria seating one thousand, and its dance hall, auditorium and bowling alleys, is the new club and restaurant of the government printer. Its equipment provides for the welfare of forty-two hundred printers employed in Uncle Sam's big plant, which engages in the wholesale printing of many magazines and bound volumes, besides the legislative measures and such light literature as the *Congressional Record*. That the members of the large force greatly appreciate this contribution to their welfare is shown by the fact that they constantly use it.

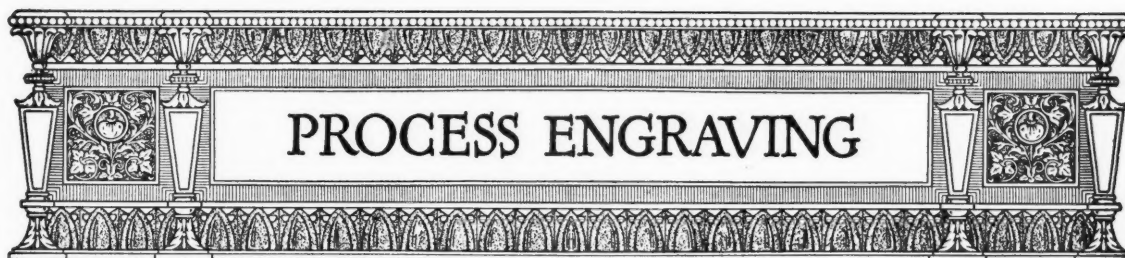
With its rows of white porcelain-topped tables and one thousand chairs, the cafeteria is a model of neatness and serves three meals a day to the printers at cost. The three meals a day service is necessary on account of the fact that both day and night the lights and presses of the building are going full blast, the night force being engaged in speeding to print the remarks of the solons on the floor of the House and Senate, and in getting out the daily with the widest distribution in the world.

The entire force of forty-two hundred employees is amply taken care of in the large cafeteria during the lunch period from 11:30 to 1:15, as it is probably one of the largest industrial cafeterias in the country. From 7:30 until 9 in the morning breakfast is served for the early workers or for those finishing their work on the night shift.

The bowling alleys are also open between 11:30 and 1:15 o'clock, the luncheon period. In the evening the government employees may bring in their friends for a game of ten pins. A number of benches in the rear of the alleys provide a large gallery for watching the many contests and tournaments.

About one thousand Congressmen and their ladies were recently entertained in Harding Hall, and the lawmakers were given an opportunity to inspect and examine this recreational center, which is adding much to the health and happiness of the government workers. A series of dances is being arranged for this winter by Major Metz, the superintendent of the hall and of the building. He is also contemplating the installation of a moving picture machine, and will secure some educational and industrial films for the benefit of the men.

The dance floor in Harding Hall has been kept well polished, and the pillars have been decorated with flags and pennants loaned by the United States Navy. A stage has been provided for the local talent among the printers, and twice a week the excellent musicians of the Government Printing Office furnish orchestral music for dancing or during the noon hour when the employees are lunching in the cafeteria.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

New Method Engraving

The New Method Engraving Company, San Francisco, sends a print from a relief plate made without the use of the regulation screen. The effect is unique and interesting, as it has the appearance of being made through a wire screen or gauze of less than one hundred threads to the inch. Which brings to mind that Fox Talbot, in his patent for engraving pictures, October 29, 1852, claims "photographic veils." To produce the effect of engraved lines of uniform shading, the image of a piece of folded gauze, or other suitable material, is impressed upon the gelatin prior to the image of the object required being formed.

Lens Facts for Processworkers

The Photo-Miniature, No. 187, for August, is devoted to "Lenses in Use," and contains lens facts that photoengravers should know. About copying it says: "The best copies come with process lenses when there are fine lines to reproduce, but the rectilinear lens finds many applications. It should not be too short in focus nor worked to extreme covering power. Stopping down does not cure astigmatism and, for ability to pick up shadows, the anastigmat stands alone. The moderate speed types are used. For lenses primarily for copying, you can select F:8 or F:9 lenses used in commercial and photo-engraving work, for instance, Gotar, F:8, Dallmeyer Process, Series 1X, also longer focus wide angles like Protar V. Too short a focus makes it harder to overcome reflections on glossy prints and paintings. With large originals, a long focus lens allows good working distance and does not force side lightings, which emphasize surface texture. With artificial lighting in general, you should illuminate copies from both sides equally to get rid of surface grain. For this glycerin on print covered with glass has been used effectively. Color-sensitive plates speed up copies with tungsten lamps, which are rich in red rays. Paintings should not be inverted when copying, as artists get shadow effects from brush marks, and these may change effect in the reproduction because direction of lighting is changed."

Postage Stamps, Old and New

Philatelist, Philadelphia, writes: "I notice that since the war, postage stamps everywhere are not so sharp and bright as they used to be. The green United States stamp particularly varies in color and quantity of ink on it. I have been told that the stamps are now printed on the offset press."

Answer.—There were some postage stamps printed on the offset press during the war. To supply the increasing number of stamps required, the Bureau of Engraving and Printing has for some time been printing stamps on a rotary press. This new press does not always wipe the plate as clean as was formerly done on the old flat-bed hand press, so that a decided tint is frequently found on the paper. The United States rotary press for postage stamp printing is being rapidly adopted by other Governments. The French and Spanish stamps are

now being printed on the American rotary press. Besides this change in the method of printing the stamps the U. S. Bureau of Engraving and Printing is now trying out an electrotyping method of duplicating the intaglio plates to take the place of the transferring and hardening steel plates. As a result of these changes in the printing of postage stamps, made to lower the cost and increase the product, it is most likely that postage stamps of all countries will not be the beautiful exhibits of printing they were formerly.

Screen Distances, Long and Short

J. E. J., Chicago, writes: "To settle a dispute with a brother halftone operator, we ask your decision. He uses the largest stops possible and screen distances quite close. Of course he gets negatives in jig time, while if I were making halftone negatives of the same subjects I would use smaller stops, longer screen distance and longer exposure time."

Answer.—The writer began making halftone negatives in the eighties, long before there were any finishers, when we did not know about reëtching, so he was obliged to "get it in the negative." He is considered an old foggy now because he still sticks to the idea that the proper way to reproduce anything by halftone is to "get it in the negative" and do away with "flashing." And to back up this contention numerous prints from halftones can be shown that were made before the days of "flashing," when we did "get it in the negative," that are superior in many ways to the halftones of today. Consequently I approve of the operator who uses the smaller stops, longer screen distances and plenty of exposure time, for the reason that he gets the gradations of the copy in the negative and does not leave them to a finisher to etch them in later.

Advertising Photoengraving

Charles A. Stinson, vice-president, American Photoengravers' Association, president of Gatchel & Manning and of the Poor Richard Club, Philadelphia, has through his model publication, *Etchings*, and by his frequent addresses been one of the leaders in advertising photoengraving and bringing it to the place it deserves in the graphic arts. His article in *Associated Advertising* for August is an example of this, as the following paragraphs taken from it will show: "People think in pictures, not words. Or, as some one else has said, they are eye-minded. They must see things to be interested in them, to appreciate, to desire, to buy! This is one of the elementary principles of modern advertising. What has made it possible to spread broadcast the wonderful picture-stories of modern advertising? How is the new food, or the new car, or the new idea placed before millions of people with the simple graphic directness of the cave-man's message on his doorstone? The answer is *photoengraving*."

"The buyer of engravings will do well to take both his engraver and his printer into council. Their technical knowledge and resourcefulness are of real value to those who invite

such coöperation. A thought that will help wise buying is this: The best is never the cheapest in any class of goods. Very often, by attempting to cheapen the price of engravings, we only cheapen the engravings but not the price! Here is another way to look at it: What is the value of the space in which you are going to print this plate? What does it cost you in newspaper or magazine, or in paper and presswork? The proportionate cost of the engraving is small. Why lose even a part of the greater value by the false economy of cheap plates? Advertising is the food of business, and the best ingredients should go into it."

Etching Zinc Intaglio

Printing Company, San Antonio, Texas, says: "Your paragraph on page 687 of THE INLAND PRINTER for August interests us greatly. We should like to learn something about etching intaglio lines on zinc. If you have any literature that is very simple and easily worked, we should like to hear about it. Don't want anything that requires a lot of tools, etc."

Answer.—In the libraries you will find books on etching intaglio, written for artists. Photoengravers use positives instead of negatives to get the photographic images on zinc when etching intaglio. It is not simple or easily worked.

To Learn Something of Photoengraving

Printer, St. Louis, writes: "I was much interested in your article, entitled 'Where Are We at in Processwork?' in the August number of THE INLAND PRINTER. I am a pressman, have a fair knowledge of photography and am familiar with various photographic chemicals and their use. I feel that with a knowledge of the various branches of the allied trades one becomes a more efficient workman in his own line. Hence this request for information as to how to get some knowledge of photoengraving."

Answer.—You are entirely right in your belief that a man engaged at one of the allied printing trades will become a better workman in his own line if he learns all he can about the other branches. It was for this reason THE INLAND PRINTER established departments covering the allied printing trades and thus became the leading journal in the printing industry. You can get the "Photoengraving Primer" from The Inland Printer Company. This book contains the information you are asking and a study of it will help you.

Process Mongers

Since the war we have had an increasing number of process mongers visiting us, and their methods are usually the same. They have a new invention for making printing plates and some rough proofs made "without facilities." An inquiry comes to this department from a prospective customer, but no opinion can be given until the process, press, or whatever it is, is shown or described by the inventor or the promoter. This information is refused even in confidence. The patents are not yet issued, so the invention has to be kept secret. The investor is expected to take the promoter's word as to the value of the process, and he frequently does, with the result that millions of dollars have been wasted in worthless photo-mechanical processes. One woman told the writer in the presence of an inventor that she had given the latter a quarter million dollars, all her fortune, without getting any return. What protects the process monger is that when an investor has fallen a victim to the wiles of an inventor he keeps his losses secret and permits others to be victimized. The remedy for all this would be not to risk any money on photomechanical or printing methods until they are passed upon, confidentially if necessary, by one or several men experienced in such matters. Photomechanical patents are easily obtained because the patent examiners can not be fully acquainted with the methods that have been tried and have failed, and are now forgotten.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Offset Sunday Supplements

The Sunday Express, of London, has a supplement made by J. Robertson & Co., of St. Annes-by-the-Sea, by the offset method that is constantly improving in appearance and proves conclusively that the offset process is going to be widely used for newspaper supplements when printers in the United States are acquainted with its possibilities and employ competent workmen to handle it. They have these in St. Annes-by-the-Sea, combined with the knowledge that with offset printing very cheap paper can be used for printing but that the ink must be of good quality with great tinctorial strength.

More Offset Machines

An indication of the rapidity with which offset printing is coming into use is found in the great number of new offset presses that are being brought out in this country. There are now any number of sheet-feed and roll-feed presses. Some of them are perfecting presses that print both sides of the sheet. Two-color rotary machines are already in use in great numbers. Three and four color offset presses have been tried as well as one seven-color direct planographic press. Now comes along a web-perfecting press that offsets on the sheet three colors and then prints over these a black key by rotogravure. Experimental prints sent to this department, made in this way, show that superior color printing can be had in this manner.

Offset Press With Two Cylinders

The printing world has been waiting to see what would come out of Germany in the way of offset presses when trade opened up again. Here is an offset press with but two cylinders called the "Augsburg." There is an offset cylinder covered with a rubber blanket and a second cylinder twice the diameter of the first one. This latter cylinder carries the printing plate and the impression surface. One sheet is printed at each revolution. During the first half revolution the form prints on the smaller rubber cylinder, and in the second half of the revolution the rubber cylinder offsets the print from rubber to the paper. The rubber cylinder is adjustable. The dampening mechanism is arranged underneath the cylinder and is adapted for fine adjustment. The machine is arranged for front delivery. The printed sheet is taken by grippers, face up, over the delivery table and allowed to fall without contact with tapes. The output is said to be 2,400 sheets an hour.

Preventing Skin Diseases

Skin troubles are increasing among offset workers and in fact among all those connected with the printing industry. The cause is frequently due to peculiarities in the skin of the sufferer. Some have a naturally oily skin, while others have a dry skin. It is the latter that suffer most from dermatosis. Governmental investigation of these skin diseases has brought about the following recommendation for the prevention of them:

A supply of lanolin and olive oil in equal parts should be placed so photoengravers and workmen in all the printing industries can rub their hands thoroughly with this ointment before getting to work. On stopping work the men should at once wash their hands thoroughly with a mixture of sawdust and liquid soap and rinse in clean warm water. A thorough drying of the hands follows on clean individual towels, and it will be found that this treatment will keep the skin of the hands in healthy condition.

YOU GET cheerfulness out of life in proportion as you put cheerfulness in. You can not invest counterfeit coin and expect dividends in real money.—*The Policy.*

A Notable Book by a Notable Printer

BY HENRY LEWIS BULLEN



ANIEL BERKELEY UPDIKE, founder and owner of the Merrymount Press, Boston, after persistent study for eleven years, has enriched the literature of printing with a two-volume work on "Printing Types: Their History, Forms and Use, a Study of Survivals," 8vo, pp. xxxii, 276, xix, 308, with 376 specimens of types or of book

pages, published by the Harvard University Press; for sale by The Inland Printer Company.

The proper study for typographers is types, and here at last is the whole history and art of types, thoroughly and authoritatively expounded and illustrated, so that there is no longer any excuse for the prevailing inattention to this study. Heretofore there has been an excuse. The literature relating to the history and evolution of type faces has been scant and scattered. Of books on this subject, preceding Updike's, we recall only two which have attempted an international survey. Both were by De Vinne. His "Historic Printing Types," small 4to, pp. 110, is a charming and instructive sketch, and also one of the best examples of his typography; but the edition was limited to two hundred copies, published by the Grolier Club in 1886. Nearly all of these are treasured by bibliophiles and few have reached printers. Published for \$10, its auction price is now about \$50. In 1899 De Vinne gave to our literature his "Treatise on the Processes of Type Making, the Point System, and the Names, Sizes and Styles and Prices of Plain Printing Types." This is one of a series of four as yet unexcelled text books, by the same author, issued under the general title of "The Practice of Typography." These are still in print, moderate in price, and should be in the hands of every aspiring printer. Typographically they are models of what text books of printing should be. "Plain Printing Types" being a text book, planned for beginners as well as more advanced practitioners, its object is to explain types in detail—all kinds of types, some of them of designs which are anathema with Updike, but which De Vinne in common with the great majority of printers found useful and necessary in commercial printing. If this book had not been issued, such a book would have been necessary to students of the actualities as opposed to the idealities of printing, as a supplement to Updike's work. "Plain Printing Types" is the most interesting of De Vinne's works. While not a history, it is largely historical, each of its numerous examples of type faces embodying interesting and curious narratives or facts relating to the printing.

In 1908 Charles Enschedé, member of an ancient family of printers and typefounders of Haarlem, issued a thoroughly satisfactory and interesting, handsomely printed and copiously illustrated history of the types and typefounders of the Netherlands from the fifteenth to the nineteenth centuries ("Fonderies de Caractères et Leur Matériel dans les Pays-Bas du XVe au XIXe Siècle") and, in 1921, M. F. Thibaudeau, a printer of Paris, issued a two-volume history of French types from the fifteenth to the end of the nineteenth century, with many specimens ("La Lettre d'Imprimerie: Origine, Développement, Classification").

Important as are these works, and also those of De Vinne, their scope is limited. It remained for Updike to be the first to deal comprehensively with this subject, so vital to printers who would excel. No one but the author will be able fully to appreciate the amount of tedious research involved, the close study required, or the labor and expense of procuring so many

precious specimens and examples. But all these avocational exertions of a printer who meanwhile has been conducting an exacting business, have been justified. This is an authoritative work. Its author is a man of notable intellectual probity, an adept in the uses of book types, a printer whose work is already famous—more so than that of any other living proprietor printer. Those who have observed the patient progress of the work know that every fact has been verified and every opinion pondered carefully and unhurriedly. Time and later research have made obsolete many pretentious books about printing. Time, we feel sure, will confirm and enhance the authority of Updike's history and in due course prove it to be one of the greater classics of typographic literature.

The author carries us through the centuries, from Gutenberg to Goudy. He shows us adequate examples of the characteristic or better types of each period and how they were used. We not only live with names so familiar as those of Schoeffer, Jenson, Ratdolt, Aldus, Garamond, Plantin, Grandjean, Van Dyck, Caslon, Fournier, Baskerville, Bodoni, the Didots, Wilson and Morris, but also with scores of less known interesting persons who have, with the greater persons, vitally influenced types and typography in all countries. Here are the men and here are examples of their work. If we are indifferent to these influences our printing will be of indifferent merit. If our printing is of indifferent merit, there may be found in this book the remedy. No man has ever arrived at lasting distinction in printing who has not to some considerable degree pursued the same line of study that was required to perfect this book. Such studies are now made easier. Updike omits nothing of importance, but those who study the book may enlarge or specialize in any direction which they think most interesting or helpful.

It is impossible in any reasonable space to summarize this work. It contains too much information to permit of that. Suffice it to say that if we were asked by any printer with a soul above the mere mechanics of printing for a book upon which to build himself as a printer, this would be the book. We know of no other book—there is no other book—that will be nearly so helpful to the ambitious printer. It is not a text book. It does not assume to teach a printer how to improve his printing; but it does open a vista of past achievements, applicable to present uses by capable students. We believe it will prove to be the foundation of many pleasant and profitable careers in the paths of good printing. Updike himself does not, however, pose as a missionary of good printing. He defines what it is, shows examples of it; the book itself is a model of it; but he very properly takes the position of an historian rather than that of a teacher. To a student the value of the history of any art depends upon the ability to apply the experience of the past to current needs. There is no substitute for study, but this book makes this study easier. The student must work out his own typographic salvation—that sort of salvation is not included in the price of the book. But to those who would be better printers, especially to the professionally minded printers, we say, hasten to possess yourselves of this great history. If it does not have a wide circulation the printing art and craft in America and Great Britain will be discredited.

Chapter XXIII of the second volume, on "the choice of types for a composing room," contains all the advice the author offers to the reader. The sum of it is that the composing room Updike has in mind has "only about seven series of standard types for book work," yet on the first page of the

chapter one may find the inference that Mr. Updike's ideal composing room would undertake commercial printing which would charm the user or reader. He says: "The product of such a printing house can not, from the necessity of things, be termed either 'commercial' or 'artistic,' as these words are usually employed, since artistic printing is merely printing so exactly and agreeably suited to its object as to *charm* us, which work called commercial may certainly do. For 'charm is nothing but the kind of light that shines out from the fittingness of things which are well put together and well devised one with another and all together. Without this measure even the good is not beautiful, and beauty is not pleasing.'" The author seems to have in mind an ideal book printing house, similar to his own, with a few additional type faces, with which publicity printing would be done for those who appreciate charm in advertising. In such an extremely limited field of operations as is afforded by ideal book and publicity printing, the author's selections would suffice. From this typographic elysium our author banishes bold face, condensed and other members of type families, the horrific gothics (sans serifs), circular types and other types which we are told "we ought not to want — which have no place in any artistically respectable composing room." Type families are wittily (if not altogether properly) described as "the disreputable offspring of honest parents."

There is a regrettable disregard of the actualities of the printing business in this chapter of advice. There is not business enough for a dozen printing houses such as the Merrymount Press, and we can not imagine an adequate demand for catalogues of hardware or food or other products in which charm would be the objective. The advertisers require selling power rather than charm in their advertisements. They require types to speak on occasion with louder voices than any which Mr. Updike would use. There are also the myriad indispensable printed things which accelerate human affairs — tickets, trolley transfers, hand bills, posters, and the like. We might do without limited edition books (much as we love them) rather than be deprived of our theater tickets or the notices which command inconsiderate persons to "Keep Off" something or other. Publicity types must work quick. They must intrude upon a public which usually do not really want to read them, and must be persuaded by striking and even bold and startling display that they are mistaken — that they do want to read them, that the types present a message in which they are more or less interested.

In advertising we hold that variety is necessary; if not necessary, it is insistently demanded, and therefore a greater variety of types is required than Mr. Updike needs or recommends. Printers in general, and also typefounders, have to deal with conditions in the larger field which are not quite ideal, but which are steadily improving; and, as they improve, the commercial printer may derive as much pleasure in his highly important work as he might if the work were for the sanctum and the library, which work he is not prohibited from undertaking and doing well, notwithstanding that he also works for mere shopkeepers. The necessarily limited public for which our author prints buy his books because they really want to read them, and in cultured ease they read their books beautiful. Happy readers! Happy Updike! But, alas, this is a workaday world. Before we attain to cultured ease the

wolf must be kept from the door. Toiling millions must live, and to that end industries must thrive. No body of men is more essential to the general prosperity than those printers whose work is used to promote sales. The quality of our commercial printing has improved wonderfully within two decades. The variety of effort and ability required to produce a rapid succession of exceedingly varied trade catalogues and sales promotion printing would stagger the personal resources of the best of book printers. We regret that the good work and peculiar necessities and difficulties of our publicity printers



Offices of Daniel Berkeley Updike at the Merrymount Press, Boston

have not been given specific recognition by our author and that the measure of credit which we feel is well earned has not been bestowed upon the workers in the ordinary commercial field of printing.

It is our belief that the larger demand for this work will be found among the numerous alert and able planners of sales-promotion printing in scores of well equipped printing houses. This is the book they have been waiting for. Times innumerable we have been asked to name a book that would tell them about the types they are using so effectively for their clients. Here it is; none the less valuable because it is written from a book-printing standpoint. The commercial printer can not excel in his work until he has mastered the secret of the well printed book, and learns to appreciate the subtle values imparted to books by our Updikes, Rogerses and Nashes of the present, and the Jensons, Ratdolts, Estiennes, Bulmers and Morrisres of the past. The knowledge of the art of the book is the beginning of wisdom in the minds of those who serve the advertising public.

These volumes are models of perfect, unpretentious, yet impressive bookmaking. There is no apparent effort toward fine printing, yet every page has had masterly care in every detail that makes for fine printing. The margins are perfect. The opportunity to study these margins is worth much to those printers who, after lavishing attention on every detail of a fine catalogue, so frequently spoil the whole work by using poorly proportioned margins. These margins are liberal, but not from any extravagance or with the thought that there was any special merit in their great extent, for the virtue of the margin is in its proportions. This breadth and depth of margins

was necessary to afford room for such of the great procession of illustrations as needed the space. Before reading this book take time to admire it. Run through it page by page; nothing was left to chance. Note the perfect word and line spacing. Note particularly how the full value of each specimen is brought out by the correct manner of placing it on the page — we think this is one of the chief charms of the books. Then the paper and the ink and the presswork are above criticism. We have examined our copy page by page without finding a fault. Oh, how rare a thing is a faultless book! How seldom is one to be had! Again we say to those who would perfect themselves in printing, linger unhurriedly over the pages, and note the perfection of each. Turn then to your work on the next automobile or reaping machine catalogue and there will enter into it new and better qualities, for good work well studied is subconsciously contagious and can not help but have a desirable effect.

It is gratifying to those who are in love with printing that this history is the work of a printer who, from small beginnings, has made a niche for himself in the hall of fame. How did he qualify for the ascent and for the task of writing a great book? He read himself to the top. He studied his art in every aspect. He collected books about his daily employment. He bought good examples of printing and studied them page by page. This was extraordinary in a printer, we admit, but it seems to have been profitable in every sense of the word. It is a method every one may follow, and there is no end of pleasure to be gained by it. We hold that no one can excel in printing who does not possess more than average literary ability, and this connotes a love of books. When every printer has and uses a typographic library as a part of his equipment, then the printer's occupation will be more highly honored and more generally profitable. And, while on the subject of libraries and collecting, let us suggest that a good way to begin is to get possession gradually of the various books on printing which De Vinne and Updike cite. You will search a long time before getting some of them, and therein lies much of the fun and excitement in collecting.

Herewith is a picture of the offices of the Merrymount Press. Its chief adornments are books. This is the finest and most extensive library relating to printing in the hands of a private individual. There are items of utmost rarity here, not to be seen elsewhere in America, and perhaps not in Europe. A large number of the originals of the illustrations shown in this history are owned by Mr. Updike. It is a fact that if a man loves fine books well enough to collect them, the furniture of their habitat usually conforms with the elegance of the books. These walls in a plain loft building are made interesting with choice prints, some of them preciously rare typographic broadsides. The tables, the book cases, the chairs, are such as were searched for as only precious things are searched for — shops only by good luck or accident have such things for sale. Behind the walls of these offices printing presses rumble as loudly as any that may be printing soap wrappers by the million in shops of owners who will tell you that all the money in printing is in the pressroom. There is something much more important here — it is the library. The presswork might be done outside, but the work this library is doing for the clients of the Merrymount Press is a unique service — from the use of the library has developed the celebrity of this printing house. As clients enter these offices the books and prints attest that in this place printing is undertaken as an art, not as a trade. The influence of this environment is found in the important history we are recommending to the printers, and in every kind of printing done by the Merrymount Press. Here is something worthy of emulation. There are emulators. There is evidence on every hand that printing is regaining its ancient honored status. To that end Mr. Updike's masterly book will be an abiding influence.

THE APPROACH IN ADVERTISEMENTS

BY J. GEORGE SHRADLE

Salesmen lose out on many sales simply because of their method of approaching the prospective customer. Just place yourself in the position of an executive considering the placing of a contract or order, and suppose a sales representative entered your office and immediately started in preaching on the merits of the service he offers. Then and there that salesman would lose any possible chance which might have favored him. We are all human and, being so, are alike in certain respects. In almost every one there is the dislike of being the object of a preachment or a lecture which attempts to tell us what action or decision is to be followed. We can sit and listen to facts; we welcome sound information. And to such we give consideration.

Now for the amusing angle. Despite their knowledge of this characteristic many fail to realize it in the preparation of advertising matter. A message in ink is cold enough in itself without writing copy that will insult the prospective customer. It just seems a clever copy idea is given birth, clever in our own estimation at least. Off we rush it to the presses, and without any delay it is in the mails. No analysis has been given the copy; no time has been taken to read it as the "other fellow" will.

Many examples can be set down. In fact, therein is the trouble, for there are too many such examples. However, to better emphasize the point, one example will be used. Before you begin reading it, imagine a salesman is making these cold remarks: "You (and this salutation was capitalized in bold-face, with a second color to lend emphasis) may buy printing for less than ——— quality sells for, but you can not get greater value than we offer, no matter what price you pay. That is why ——— printing always costs less in the long run."

Just fancy a salesman standing before you and, without the semblance of a smile, preaching these very words. What chance would he really have of walking out with an order? You would feel insulted, and justly so. As has been stated before, type is cold enough in itself without preaching.

Now let us see if this same message could be arranged to radiate a little more warmth. Of course, not much improvement can be made through merely rearranging the words, as the message is very awkward. Yet, even in this slight change, there enters a slight warmth: "PRINTING may be purchased at a less cost than ——— quality, but one can not get greater value than we offer, no matter what price is paid. That is why ——— printing always costs less in the long run."

There is no doubt that in judging from the standpoint of good copy something is missing. But even in this slight change we feel there is an improvement. Is there not more friendliness because of the change? Would not a salesman making this statement be standing on a safer ground?

Here is a sample of copy which has struck the writer as a forceful message. It does not carry the worn-out price argument, but offers service: "An expert service man who has had an unusual experience in printing from most every angle is ready to coöperate with you at all times — willingly and liberally." Is not this an inviting and welcome message for the busy executive? One might even say there is cheerfulness in it.

This article may have been written by a mere copy writer, but doesn't it seem that one would be closer to being right by following his motto in advertising, "Don't preach; invite"?

WHEN a buyer of printing finds that his needs are being supplied in an intelligent and pleasing manner, and he is convinced that he is paying no more than he should, he then becomes a foundation stone to the business that so serves him. —*The Kalends.*

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

It is statistically reported that the export of type from England in May last was eleven tons, as against thirty in May, 1921, and thirty-two tons in May, 1920. The import of type also declined to two tons in May, 1922, against three tons in each of the two preceding years.

THE London City Council has arranged for a series of classes in artistic typography for compositors and pressmen for the coming winter, at the Camberwell School of Arts and Crafts. Afternoon classes are for persons under twenty-one who are actually engaged in the craft. Evening classes, in addition to composition and presswork, take in special drawing, bookbinding and lithographic drawing.

THE St. Clements Press, London, is doing some boasting just now, because it was the first office in Europe to set up a newspaper without the use of type; that is, individual type. It got out a number of the *East News* by using linotype, intertype and Elrod machines (the last to cast the display lines and the leads, slugs and rules). G. Eaton Hart, manager of this office, recently paid a visit to American printing offices, learned a few new things, and applied them to his establishment upon his return home.

IT SEEMS the wage difficulties between the master printers and the unions (outside of London) have been settled, a vote of the union members resulting in favor of the terms arrived at by a conference of masters' and unions' representatives. According to the ratified agreement, a wage reduction of 3 shillings a week became effective immediately in August; a further 3 shilling reduction was effective in the week ending September 9; another 3 shilling reduction is to be made in the week ending November 11, and a final reduction of 3½ shillings in the week ending May 5, 1923. This makes a total reduction of 12½ shillings a week. It is also agreed that wages shall be stable until December 31, 1923, and that no demands for reductions or increases in wage shall be made before that date. The vote of the Typographical Association stood 14,983 in favor and 5,483 against the recommended settlement.

THE *Paper Box and Bag Maker* recently sent out an issue in which were inserted samples of several makes of paper. Thereupon the postal authorities discovered that any journal containing samples of paper could only be mailed at letter rates. Therefore its July issue has the distinction of being the first British trade journal to be posted at letter rate. As was to be expected, the editor had some caustic remarks to make upon the "pudding-headed" post-office officials. This reminds us that a number of years ago one of our typefoundries proposed to run a series of page advertisements in *THE INLAND PRINTER*, in which the *pièce de resistance* of the display consisted of an illuminated initial 2 inches square,

which had to be pasted on the page. The typefoundry had a dozen different initials printed in proper quantity to be thus used, but the advertisements had to be abandoned because the postal people looked upon these initials as merchandise instead of as printed matter.

GERMANY

A SPECIAL protest has been made by the Master Printers' Association against a prison printing office just installed at Heilbronn a. N., and a general one against all printing offices instituted in prisons.

THE Sel. F. C. Bellmann & Sohn printing concern, doing business at Braunschweig and Hamburg, has just celebrated the one hundred and fiftieth anniversary of its establishment.

A DEALER in printing machinery at Berlin used two pages in one of the trade journals, and in three languages—German, French and English—listed his stock of old and new machines.

ON SEPTEMBER 17, 1522—that is, four hundred years ago—the first edition of Luther's New Testament was put before the public. This day of this year was, therefore, celebrated in all Lutheran Evangelical Churches in Germany by special services and by meetings of young people.

THE Cuxhaven *Tageblatt*, which was established ninety years ago, has suspended because of the high cost of paper. Recently the *Tägliche Rundschau*, of Berlin, finding itself in difficulties, was about to suspend, when an appeal was made to Hugo Stinnes, the capitalist, who promised to supply necessary financial aid to insure the continued existence of the paper.

FRANCE

IN AUGUST one of the Parisian newspapers had a report that the French Government had come into the possession of a confidential document of the Greek Government, which, it is claimed, was a list of French newspapers receiving subsidies from Greece. Included in this list are said to be a number of newspapers which have distinguished themselves by their readiness to denounce "the hand of the foreigner" in French national affairs.

THE Government's printing office has changed its name fifteen times since its beginning in 1791, when it was named *Imprimerie Royale*. In the same year it was changed to *Imprimerie du Louvre*; in 1792 to *Imprimerie Nationale Exécutive du Louvre*; in 1793 *Imprimerie Nationale du Louvre*; in 1794 *Imprimerie Nationale*; in 1795 *Imprimerie de la République*; in 1804 *Imprimerie Impériale*; in 1814 *Imprimerie Royale*; in 1815 *Imprimerie Impériale*; in 1830 *Imprimerie du Gouvernement*; in 1831 *Imprimerie Royale*; in 1848 *Imprimerie du Gouvernement*; in 1848 (second time) *Imprimerie Nationale*; in 1852 *Imprimerie Impériale*; in 1870 *Imprimerie de la République*. Since 1871 it has been called *Imprimerie Nationale*.

ITALY

AT FLORENCE the Fascisti raided and burned the office of Auguez & Merciai, publishers of the *Azione Comunista*. It would seem that the Italian Fascisti are inclined to do unlawful things in order to enforce their ideas of what should be lawful.

THE death of Joseph Vigliardi-Paravia, a prominent Italian printer, occurred at Turin August 1 last. He was president of the house of G. B. Paravia & Co., which had branches in Turin, Milan, Florence, Rome, Naples and Palermo. He was founder of the Typographic School at Turin and gave it large pecuniary as well as directive aid. In general, he was ever active in promoting the advancement of typographic art in his country. He was born in Turin sixty years ago.

AUSTRALIA

A. J. CUMMINGS, who has been government printer for the past twelve years at Brisbane, has been dismissed following a quarrel with the Premier, Mr. Theodore. The trouble arose through a speech made by Mr. Cummings, in which he charged the Government with unbusinesslike methods and with interfering with the proper control of the government printing office.

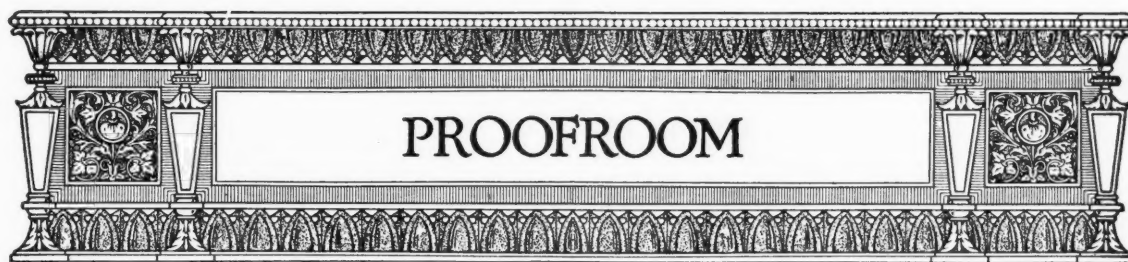
A. E. DYER, now overseer of the photographic and photomechanical branches of the government printing office, has served this office fifty years, having passed through the reading, composing, presswork, lithographic and photomechanical branches.

JAPAN

PRINTERS do not seem to be in political favor in this country. A report in a local paper about a recent labor procession in Tokyo states: "The principal units of the procession, according to the banners displayed, were the Association of Peddlers, the Union of Propertyless Men, the League of Free Men, the Association of Tenant Farmers and the Association of Iron Workers. The members of the Association of Beggars experienced hard luck at the outset, as their banners, calling for the downfall of capitalists, did not please the police and were confiscated. The printers met a worse fate than the beggars, however, as they were considered exceptionally dangerous, and most of the leaders of their organizations were arrested at their homes."

AUSTRIA

ACCORDING to late statistics, Austria in 1920 exported 88,759,900 kilograms of paper goods and imported but 18,003,600 kilograms. In 1921 the figures are about the same. In the paper trade there are 437 factories and 651 other producing plants, including 179 wood pulp, 18 cellulose and 45 paper producing concerns. The most of these are run by water power. Although thirty per cent of the former Austro-Hungarian paper industries have fallen since the war into Czecho-Slovak and ten per cent into Jugo-Slavic territory, they are still directed from Vienna.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Is Company Singular or Plural?

From the Rein Printing Company, Houston, Texas, we have the following: "The question has arisen as to the use of the word manufacturer on a letterhead. For example: Palmetto Lumber Company, manufacturer of yellow pine lumber, or should it read manufacturers of yellow pine lumber? We have always been in the habit of using the plural form on letterheads when using words such as producers, etc."

Answer.—This is a question we have answered frequently, but mainly as to the use of singular or plural pronouns or verbs in connection with the noun. We may now discuss the noun company and nouns in apposition, without further consideration of verbs and pronouns. Of course a company is composed of a number of persons. When we speak of a company clearly meaning a unit we use the word as a singular. If we call a company a manufacturer it is clear that we think of it as if it were one person. But if we call a company manufacturers it is clear that we think of more than one person. The choice between singular and plural is not so clear, because the thoughts of various persons vary. The nearest approach to agreement among grammarians is that when a collective noun conveys the idea of a unit it is treated as singular, and when its idea is of the individuals it is plural. It is a fact that some people think one way of a company and others think the opposite. Hence the only safe rule for printers is to follow copy. It is an equally positive fact that a large majority use manufacturers, producers, etc., of a company, but those who use the singular are equally firm in belief that such use is right, and when they are paying for work they are entitled to have it done to suit themselves and not some one else. Of course this does not preclude a friendly inquiry of the customer whether it is his choice as in copy or happens to be written wrong, but when the customer has decided his choice must stand. My decision would be to say manufacturers, and of course to use corresponding plural pronouns and verbs of a company in such use as that of our question; but I should not think of opposing the wishes of a customer in such a case.

Spelling as in Copy

Once upon a time the fallacious belief was very general that anything printed was correct in spelling, because all printers were supposed to know how to spell. That should have been true, but it never was. I worked once with a man of middle age who boasted that he had cried when he was a boy because some one said there was an error in spelling in the dictionary. He said this as evidence that he had always been trained in good spelling, and yet he was actually a poor speller. I tell this merely as an incident. Writers should spell correctly—and if they do not printers should do it for them; and if the operator does not set a common word properly the proofreader should correct it. In saying a common word I mean any one of the vast number of words that are always the same in every good print, and not one that has admitted differences.

A practice has arisen lately of strict adherence to copy, no matter how erroneous the copy may be, on the ground that any change should be paid for separately. The fact that copy is usually typewritten by copiers who are commonly less trained than the printers in spelling does not seem to be considered, but their erroneous work is sent to the printer without adequate correction, whereas economy demands as close scrutiny and correction of copy as that done in proofs. Ideally copy should be so prepared that every letter and point may be exactly reproduced. Such is not only the ideal, but it is the basic presumption of much charging for time charged for author's corrections, which would cost much less if made before copy is sent to the operator.

A concrete example of what is meant is the following from actual personal experience. In a book on physics a calorimeter was mentioned many times, and once it was written calorimer. The operator was decent enough to set it calorimeter, but the proof sent to the author actually had the word queried, asking for the author's approval. On another author's proof separate was actually "corrected" to seporate. The copy of a novel contained the words irresistible (many times), lead for led, imposter, dispoiled, forseen, accomodation, and their for there. All of these ignorant errors went unchallenged to the author, and not one was corrected by the author, whose proof and the copy were referred to by me in reading the final proof.

Such errors should not be repeated by any operator, and surely should not pass any proofreader's scrutiny. To ask any man to query any of them is insulting—until he recollects the time charge the author will have to pay because he neglected making them right in copy.

Modern Punctuation

B. C., Boston, Massachusetts, writes: "I am proofreader on a magazine which through change of editors prefers the elimination of much punctuation. Can you tell me any direct rule to follow as to such modern style? Also, if dashes are preferable to parentheses? Again, any rule for the use of the colon at the end of poetry lines—is it essential or an old form?"

Answer.—I can not give any direct rule except the one that seems to have become almost inviolable among proofreaders since machine work supplanted hand work—to follow copy. It has become almost a crime for any one in a printing office to meddle with punctuation, so that our latest writer on punctuation—George B. Ives, in a book entitled "Text, Type, and Style"—says of another recent book that "after a careful reading of [the] book, . . . it seemed . . . to him that the whole result of Mr. Summey's painstaking elucidation of the subject . . . is to overcloud it in mystery." The book thus criticized is George Summey's "Modern Punctuation," which says: "Punctuation ought to be understood, because it is bound up with the important social art of communication in writing. And it need be no more mysterious

than harmony of tone or color." Yet the result is to make it more mysterious by approving equally of opposing usages, so that one can not tell which the writer would himself choose, naturally deciding that he has no choice. Practically, the only marked difference between good old punctuation and good modern punctuation is the less frequent use of commas, many commas once generally used having been decided to be more of a hindrance than a help to quick understanding. There are places where dashes are preferable to parentheses and occasionally there is no essential difference. There are books in which the difference is clearly explained—notably one by the present writer, entitled "Punctuation," published by D. Appleton & Co., New York, which I still think is the best book on the subject, though I confess to many shortcomings, especially the lack of examples showing points whereon legitimate differences of treatment may occur without real violation of principles. As to poetry, there is no difference between it and prose, except that it is a little commoner to preserve the poet's punctuation than that of prose writing. The use of colons as regular points of punctuation inside the sentence has disappeared from all ordinary composition, nobody having yet stated a good and clear function for it—that is, one clearly differentiated from that of the semicolon. Poets seem to preserve the old use of colons rather more than prose writers, and their pointing should be preserved in all cases where, as frequently occurs, there is any doubt as to reasonability. Authors should punctuate their copy carefully, and should insist on having it followed literally. But until they do this, which I suppose they never will, proofreaders must be very cautious as to changes.

Possessive Forms

Indexer, Stamford, Connecticut, writes: "I have just seen in a well printed magazine (in advertising) the following: 'A set of Dumas's works,' 'Richard Harding Davis's stories.' Also a phrase, 'the peoples' prayers to America to relieve their suffering.' Are each of the possessives in good form? Is not Dumas' better than Dumas's? The last might be people's, I think, treated as a great collective."

Answer.—This brings to us an example differing from those which are usually considered in discussing possessives of names ending with a sibilant. The name Dumas is of such ending only in the written form, being spoken with no sound of *s*, therefore having no sibilant, and thus not being properly subject to question. Dumas's is the only correct form for the possessive, although often printed erroneously as Dumas'. In the other case of a name ending with *s*, Davis's, the true possessive sign is more truly subject to question, being a name spoken with the sibilant which has always made the added sound objectionable to many on the plea of euphony. I am strong in conviction that Gould Brown's was the right way when he said: "A recent critic who, I think, has not yet learned to speak or write the possessive case of his own name properly, assumes that the foregoing . . . [Shiraz', etc.] are the only true [forms] for the possessive singular of such words." Crediting a quotation to O. B. Peirce's Grammar, he said: "Agreeably to this rule, he letters his work 'Peirce' Grammar,' and condemns as bad English the following examples and all others like them: 'James Otis's letters, General Gates's command, General Knox's appointment, . . . the witness's deposition.' It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars which he ridicules." He quotes from Day's "Punctuation," "When the possessive noun is singular and terminates with an *s*, another *s* is requisite after it, and the apostrophe must be placed between the two; as, Dickens's works, Harris's wit." Here is but slight showing of a controversy that began long ago and has not yet been settled, and probably never

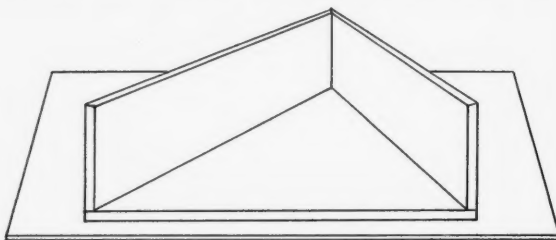
will be. It is peculiarly a case in which the decision should rest with the author, and not with the proofreader. In a matter like that of the phrase questioned the proofreader should be particularly careful not to interfere beyond querying, and I can not perceive any reason for even that. People is in reputable use as a singular, with the regular plural peoples, and there is no reason to suppose that the writer meant other than peoples in placing the apostrophe outside. No proofreader should ever make an author say something different from what he means, and people's instead of peoples' would probably do that in the case mentioned.

DEVICE FOR CUTTING CORNERS OF BOOK CLOTH IN EDITION BINDING

BY EDWIN R. MASON

In binderies where a case-making machine is at hand the device herewith illustrated probably will not prove of interest, but to the binderies that do not have the use of such a machine, the device will prove of real worth.

Where edition binding is done entirely by hand and the books are bound in full cloth, all four corners of each piece of cloth are cut off to allow for the turn-in. Ordinarily this is done on the paper cutter after marking the position of the cuts with a pencil. In this manner, however, it is extremely difficult to cut all four corners exactly the same, a fact which causes no end of trouble to the workman who makes the cases.



Device for Cutting Corners of Book Cloth in Edition Binding

Every bit of trouble can be eliminated if the workman will use a device similar to the one illustrated. The sketch is meant to portray the side and end boards of an ordinary cigar box, with the bottom cut off as shown.

To operate, a bunch of cloth is placed within the two walls of the box. It is only necessary to mark one bunch of stock. Each bunch should have one or two stout rubber bands around it to hold the pieces of cloth firmly. The whole thing is then slid against the back gage of the cutter and pushed under the clamp until the desired position is reached for the cutoff. The cutter gage is set at this point. Two cuts are taken, then the bunch of cloth turned over and the next two cuts taken. Cut as many bunches as you wish in this manner, stack the cloth in a pile and note the exactness of all the corner cutoffs.

This is perhaps the simplest and most effective method of cutting off the corners in cloth edition work, as all corners will be cut exactly the same. This will prove the worth of the idea when the actual case making begins, and especially to the workman who lays the boards on the cloth after it is glued up.

It would be a good plan to reinforce the cigar box with a few extra brads, or, better still, make a frame out of some heavier wood. Needless to say, this contrivance can be used for practically any size cloth in edition work.

You can not put over what you put off. Delay weakens your determination; postponement will push away your achievement.—*The Silent Partner.*

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Holiday Greetings

IN response to numerous requests from readers THE INLAND PRINTER has prepared an insert of Christmas greetings for this issue in order that these suggestions may be available for printers during the coming holiday season. The specimens reproduced here are within the facilities of the small and medium sized shop. Similar greetings can be produced with type and typefounders' ornaments. For those who wish a stock card to be imprinted with the name and greeting, the leading paper houses offer a good variety of attractive designs. Our readers will also find many helpful suggestions on the designing and printing of holiday greetings in the Job Composition department of this issue.

THE INLAND PRINTER
NOVEMBER, 1922



Christmas Greetings
and Best Wishes for the
New Year



Lenley Hawksworth
1921



With these letters
bequeathed to us by Cadmus
with which Aldus, the Elzevirs
and the latter day masters
printed beautiful books
we wish you

A MERRY CHRISTMAS
and
A HAPPY NEW YEAR



Mabel and Edmund G. Gress
8903 Syosset Street, Woodhaven, N. Y.



GREETINGS
Christmas
1921

IN THE
GLAD SPIRIT OF
THE CHRISTMAS TIME
WE SAY TO YOU
MERRY CHRISTMAS
AND HAPPY NEW YEAR
IN THE HOPE THAT
NINETEEN TWENTY TWO
MAY BRING YOU
A FULL MEASURE OF
HAPPINESS AND
PROSPERITY



THE ALLING & CORY COMPANY
PITTSBURGH



HEARTY GREETINGS
AND
BEST WISHES
FOR CHRISTMAS
AND THE NEW YEAR

George D. Smith

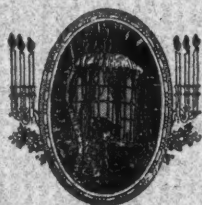
 Types of
moderne days
lack claspe

To tell ye tidynge of
Christmase

Thys we resort to
ancient Chaucer's
worde

In greetynge you this
byrthday of our
Lorde.

Oscar & Sue Jackson
MCMXX



"And it came upon the midnight clear
That glorious song of old,
—LOU. TH. ANGEL'S BIRD.

"In ye olden days, faithful criers, between still
watches of the night, sang out in their rounds
so that all might harken:

Sound over all waters, reach out from all lands
The chorus of voices, the clasping of hands;
Sing hymns that were sung by the stars of the morn;
Sing songs of the angels when Jesus was born!
The dark night is ending and dawn has begun;
Rise, hope of the ages, arise like the sun,
All speech flow to music; all hearts beat as one."

—JOHN GREENLEAF WHITTIER.

MR. AND MRS. HOWARD VAN SCIVER

CHRISTMAS '11
By Ambrose
Byron



*The Echoes of The Ringing
Bells*

return to you my
best wishes for

A CHEERFUL CHRISTMAS

and

A Happy New Year

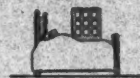
1911-1912

GUSTAVE EVALD HOLY
New York City

Upper left, original size 5 by 6 3/4 inches. Upper right, original size 4 3/4 by 5 3/4 inches. Lower left, first page of four-page folder, page size 5 3/4 by 9 3/4 inches. Lower right, first page of four-page folder, page size 6 3/4 by 9 3/4 inches.

A Dearl**y** Wish
for an all year
prosperity, joy
and happiness
EMANUEL KLEIN

JANUARY FIRST
Nineteen-Twenty



WHEN you wake
in the morning
to the shouts of
"Merry Christmas"
—add mine too

JOHN S. FASS New York City
Christmas 1921

Christmas

[By Harry Hillman]



Sent as a Holiday Greeting by
WALTER WALICK, 1919-1920



HAT wealth of thought
that one word holds
For those who know
its meaning true;
Nor days, nor weeks, nor
months, nor years,
Can end its blessings or
its cheers!
To mankind all, that
day has brought
The gift divine—the
gift sublime—
The endless peace, the
aim of life,
Which comes through
sharing all our joys.



The Season's Greetings



Clayton E. Nogle

¶ And the angel said unto them,
Fear not: for, behold, I bring you
good tidings of great joy, which
shall be to all people.

For unto you is born this day in
the city of David a Saviour, which
is Christ the Lord.

And this shall be a sign unto you;
Ye shall find the babe wrapped in
swaddling clothes, lying in a man-
ger.

And suddenly there was with the
angel a multitude of the heavenly
host praising God, and saying,

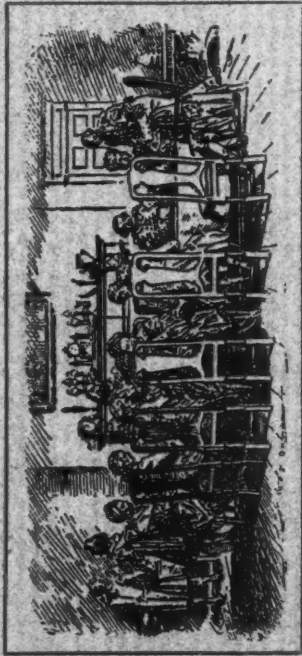
¶ Glory to God in the highest, and
on earth peace, good will toward
men—St. Luke chap. ii, vs. 10-15.



The Season's Compliments
and an Old Carol from the
Southworth Printing Company
Portland, Maine

Christmas
1921

This is Christ the Lord,
Masters be ye glad!
Christmas is come in
And no folk should be sad
Nowell! Nowell!
Nowell! Nowell!
Sing we clear!
Holpen are all folk on earth
Born is God's Son so dear



Mr. and Mrs. H. Otto Holmerhaus

extend to you season's greetings and best wishes for a
Merry Xmas and Happy New Year



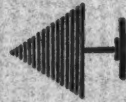
A MERRY CHRISTMAS TO YOU

*Beulah's Star shone bright in days of old
To guide the footsteps of the three wise men,
And so your friendship sends its rays of gold
To bring my Christmas thoughts to you again!*

BERT D. BELYEA,

31 Garland St., Chelsea, Mass.

May all the Joys of this Festive Season be Unfolded to You and Yours



The Publishers Press

30 and 32 James Street

Atlanta, Georgia

HATT YOUNG

7 1/2 X 10 1/2

The two upper cards were approximately 5 1/4 by 4 inches in the originals. The lower card was 6 by 10 inches, arranged to fold over five times, the reading matter being revealed as the card was unfolded.

The two upper cards were approximately 5 1/4 by 4 inches in the originals. The lower card was 6 by 19 inches, arranged to fold over five times, the reading matter being revealed as the card was unfolded.

1921



1922

GREETINGS
AND BEST WISHES
FOR A CHRISTMAS OF
GOOD CHEER
AND A NEW YEAR
OF HAPPINESS.
MAY YOUR NEW
EXPERIENCES BE
PLEASANT AND PROFITABLE
AND MAY SUCCESS
ATTEND YOUR
ENDEAVORS
THROUGHOUT THE
COMING YEAR

CLARK SPRAGUE PRINTING
COMPANY
SAINT LOUIS



Our Very Best
Wishes for a
Merry Christmas
and a
Happy New
Year



THE BISHOPS

At left, first page of four-page folder, same size as shown, deckled edges.
Outside rule border shown in red here was in gold bronze on original. At
right, first page of four-page folder, same size as shown, deckled edges.



Wishing you

**AMerry & Bountiful
Christmas**

MARION S BURNETT COMPANY • CHICAGO



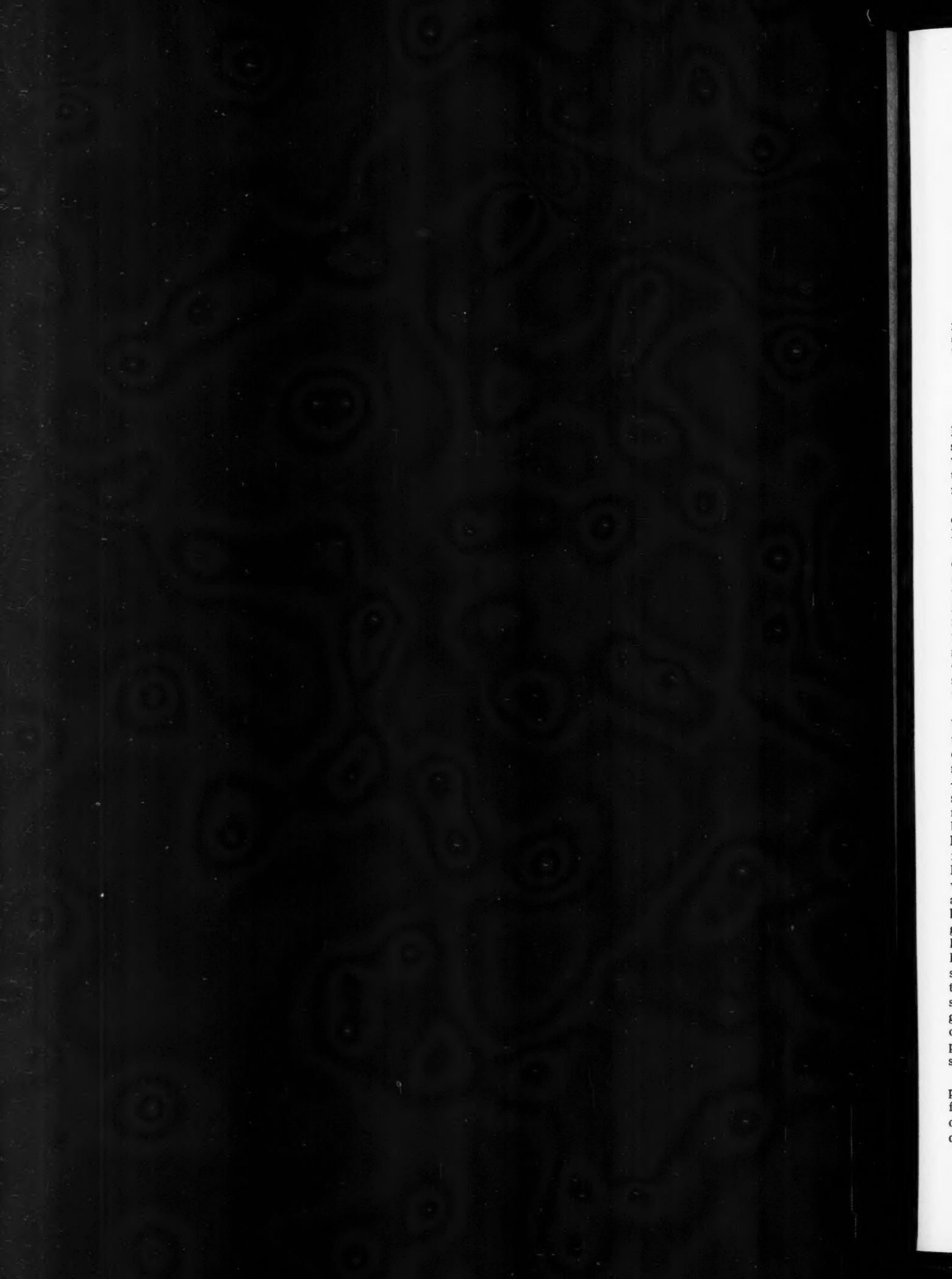
**Christmas Greetings and
Best Wishes for a Happy
and Prosperous New Year**

from

William A. Kittredge

Yorkship Village New Jersey 1919

At left, used as first page of four-page folder, deckled edges, original $5\frac{1}{4}$ by $8\frac{1}{2}$ inches. At right, first page of four-page folder. In the original the illustration was in black and the text in green.



JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Holiday Greetings

"FIFTY-FIVE days until Christmas." Seems a long time, looking forward, but time is fleeting. Soon the department stores will revive their favorite slogan to speed up sales. It will be "thirty," "twenty," "ten days until Christmas" with them, but their problem is different from that of the typographer, the printer and the editor, who year upon year swear (meaning to affirm) that they will not put off the business of planning their Christmas cards till the last minute *next year*. Make up your mind now to "do your holiday greeting early."

The typographer or compositor whose pulse does not quicken upon being handed copy for a holiday greeting, with instructions to go the limit in getting up something nice, is dead from the neck up; and when it comes to getting up one to bear his own John Henry, well, that simply must be better than the rest.

You fellows who have been frozen up with "cold type" all the year through can now give yourselves more rope. Ornament, color — the very spirit of the season demands them! In harmony with this season of best wishes and good cheer, holiday printing should come forth in its brightest and happiest hues. Indeed, the writer views with some alarm the tendency toward black and white Christmas greetings. They may be lovely in sentiment, faultless in typography, but, somehow, they do not seem to suggest that hearty handshake; they seem to suggest a last-minute labor of duty and not the carefully planned labor of love they should be.

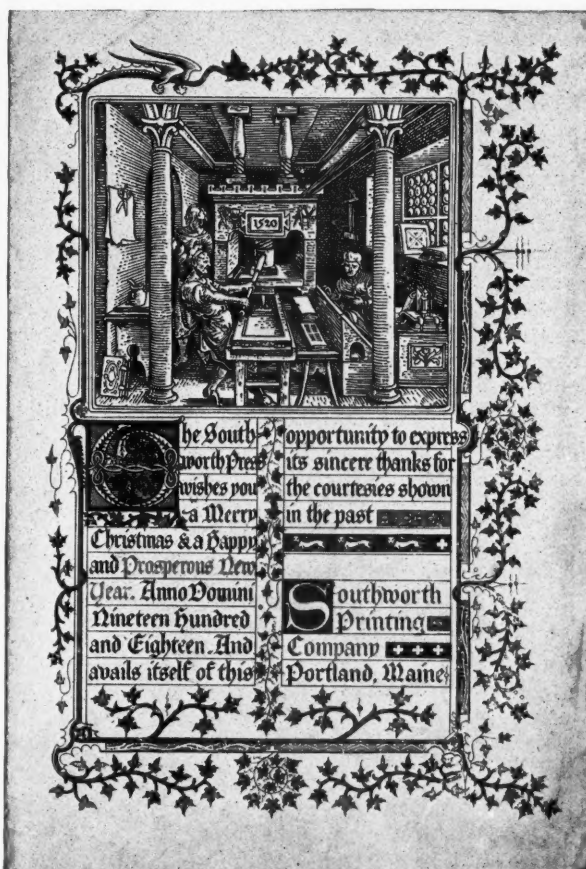
Green and red inks on pure white antique stock form the favorite and, in our humble opinion, the best combination of colors for

greetings and other holiday printing. Both red and green are what might be termed gay colors, and are appropriate, for the reason that years of association have made the holly and mistletoe essential to a proper celebration of the occasion. Red represents the berries and green the leaves of the holly in its natural state. These colors have further significance in the fact that red proclaims love and joy, and the green is suggestive of the Christmas tree. Even the white paper has a significance, for it suggests purity.

The style of the earliest printing, which was of a religious

nature, has become the accepted motif for modern holiday printing. Features in that work were rubricated uncial initials, gothic (text) lettering and rules, also in red. Maltese crosses were used here and there to fill short lines and, elsewhere, merely as decoration. The rules originated through the necessity of the writers of early manuscript books for guide lines to follow in their lettering. Besides the practical purpose thus rendered, the rules served as ornament; printed in red, they serve this decorative purpose today. (Refer to greeting of The Southworth Printing Company, shown on this page.)

Gothic, or Black Letter, now commonly known as text (Caslon Text, Engravers' Old English, Wedding Text, Chaucer Text, etc.), is the logical letter to use if it is desired that the greeting should be most truly representative. Born in a religious atmosphere, and at a time when the Black Letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should begin with that style of letter. Thus its

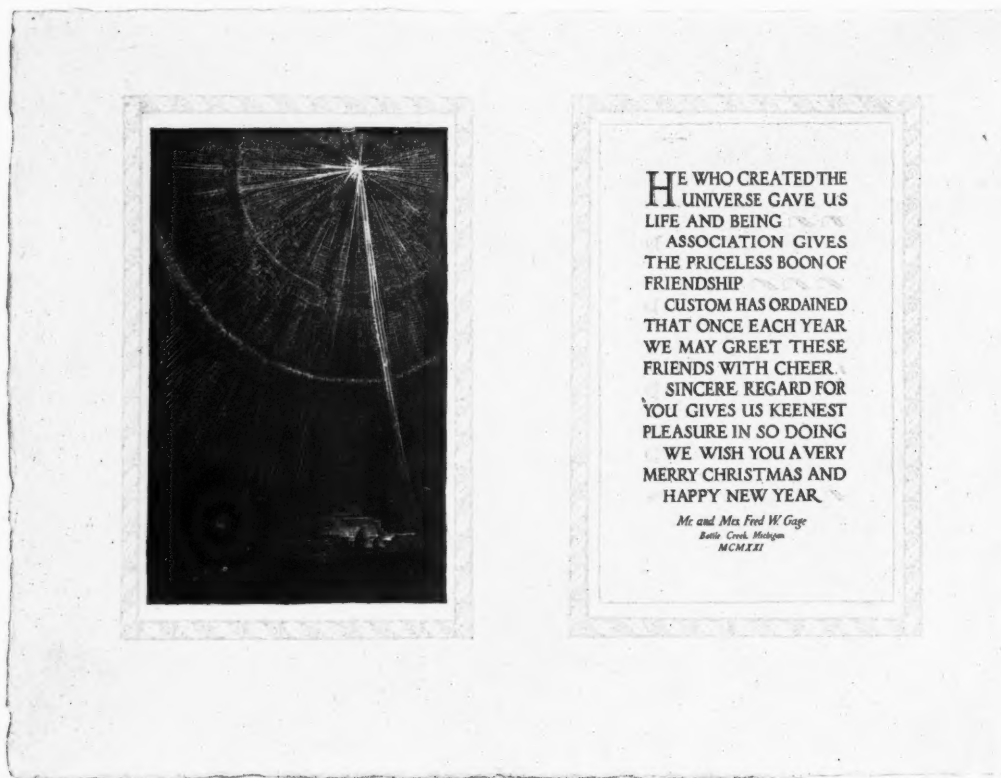


Every desirable quality for the greeting of a printer is embodied in this design from the folder of the Southworth Printing Company, Portland, Maine. It is suggestive of printing and has the religious atmosphere, while the colors and decoration impart the Christmas spirit.

association with work pertaining to the birthday, Christmas, is most appropriate and its use really seems required.

In using the text letter the compositor must remember, first of all, that the page or group should be as black relatively as the type. Just as in very light faces, such as Camelot, we

sirable as ornament is in lending atmosphere, "color" and life, it loses its value when it subordinates the message which the design is intended to convey. Ornament should never be allowed to violate the simplicity of the design. Keep in mind that it should always be used with a fine sense of restraint.



A holly border, an illustration featuring the star of Bethlehem, and a reverential sentiment make the greeting of Fred W. Gage, Battle Creek, Michigan, a most welcome one, particularly as it was so well executed.

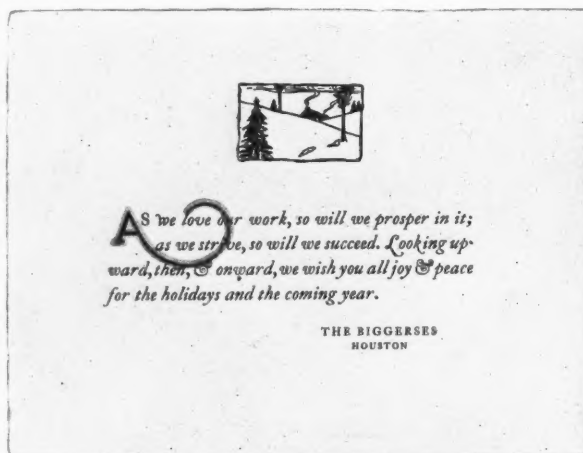
get the best effect when space is wide and open, so in text letters, where the black of the letters overbalances the white, we get the best effect when spacing between words and lines is reduced to a minimum. The rich, even tone so desirable in a page of gothic type is lost when spots of white appear.

The old style roman type faces may also be used on holiday printing, especially on pages having considerable matter, which, if set entirely in the text, might be rather difficult to read. The best possible selection for holiday work, where the copy is not very brief, is gothic for the display and old style roman for those lines which, if set in the artistic and rich text letter, would not be easy to read.

When the desirability of decoration in holiday work is suggested it is not with the idea that it should dominate the design. As in all work, it should be used merely to decorate and symbolize. De-

In order to be of the greatest possible service to readers, now that holiday printing will soon be the order of the day, we have reproduced herewith and in the color insert preceding this department a variety of designs suited to the temporary needs of the printer. On the two pages following are many

well worded, warm-hearted sentiments. These can be used both as suggestions to the printer himself and by his customers who are looking for ideas. Many of the phrases can be reworded if so desired, so as to give them a more original and individual touch. Indeed, much profitable business might be secured if printers would show these reproductions and copy suggestions to their customers. By showing the advantages of getting out work in true holiday style, the printer paves the way for some two-color jobs and, being work that is uncommon, it is less difficult to get good prices for it.



The winter scene is a favorite illustration for greeting cards, and Biggers, the printer, of Houston, Texas, has made good use of it in this one. Original in black, red and green on white hand-made card stock.

Copy Suggestions for Holiday Greetings

That your Christmas may be Merry and full of Good Cheer and the New Year bring you a larger measure of Happiness and Prosperity is the sincere Christmas wish of —.

May Peace and Love play a happy part in this Season of Gladness—this is the Christmas wish of —.

It is the Yuletide wish of — that 1923 brings to you Good Health and Prosperity and Happiness.

PROCLAMATION! Be it hereby known that as in times past there has been a goodly custom to send greetings unto our friends at this glad season, this present Christmas shall be no exception. Signed. —. Christmas Day, 1922.

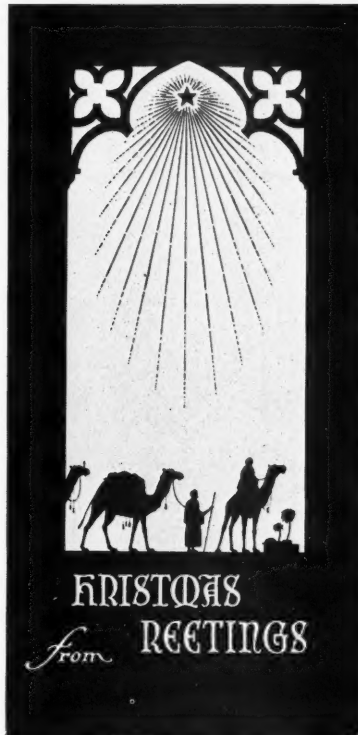
A Merrie Christmas and may each succeeding day of the New Year bring to you the best of all that life holds dear.

May the bells ring out to you a message of Joyous Christmas Cheer, coupled with the fulness of Health, Prosperity and Happiness in the New Year.

The — Company deeply appreciates the consideration you have so kindly extended in the past year and takes this means of sending you that old but cheerful greeting "A Merry Christmas and a Happy New Year 1922-1923."

To our old friends, loyal and true; to our valued new friends—and to those whose friendship we strive to deserve—we heartily wish unmeasured happiness and good fortune throughout the coming years. With grateful appreciation for all the favors received by us from you, and for that priceless though intangible asset, your good will, which we prize beyond measure, we seek to merit your continued confidence, and aim to serve you helpfully in the future.

Here's wishing you a goode olde-fashioned American Christmas filled with pleasant memories, the greetings of old friends, good cheer and your Christmas stocking bulging with Happiness and Prosperity.



This, the first page of a greeting folder issued by the Sutton Press, Pittsburgh, Pennsylvania, is a most striking and interesting one. Printed in brown, gold, green and red on white stock the effect is very rich and quite in harmony with the season. The sentiment appeared on the third page.

It would give me great pleasure to be able to take your hand and personally extend the compliments of the season, but lacking that opportunity I send you this reminder that I am thinking of you and wish you a Merry Christmas.

Again the year brings Christmas
With its snowflake Greeting Cards;
Accept this card as token
Of our very best regards.

Ye olde-tyme stave that pealeth out
To Christmas revelers all,
At ye tavern-tap and wassail bout
And in ye banquet halle—
Whiles ye olde burden rings again,
Add yet ye verse as due:
"God bless you, merrie gentlemen —
And gentlewomen, too!"

A Christmas ten times merrier for you
Than was the merriest one you ever knew,
And through the New Year to its joyous
end,

May each day be a Happy one, my friend.

I am thinking of you today because it is Christmas, and I wish you happiness. And tomorrow because it will be the day after Christmas I shall still wish you happiness and so on clear through the year. I may not be able to tell you about it every day, but that makes no difference; the thought and the wish will be here just the same. Whenever joy or happiness comes to you it will make me glad.—*Van Dyke.*

May the Giver of Gifts give unto you
That which is Good and that which is True;
The Will to help and the Courage to do;
A heart that can sing the whole day through
Whether the sky be gray or blue.
May the Giver of Gifts give these to you.

My card ain't never one of those premeditated engraved things, with a house in the snow, or a Christmas tree, or fancy candles. It's just a little friendly greeting from me to you. So here I am writing this one to you now, in this Christmas season of 1922, and I hope this Christmas will bring to you and yours more happiness and good cheer than you've ever known before.

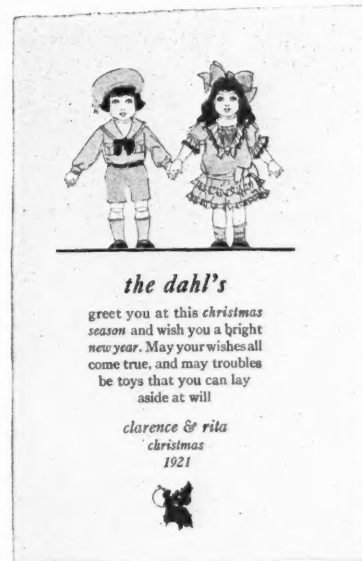
May the skin of a gooseberry always be large enough for an umbrella to cover all your troubles. The joys and blessings of the season are wished you by —.

GREETINGS. To you and to those upon whose happiness your own depends, may this Holiday Season bring you good cheer, sweet companionship and serene content. May the New Year bring the attainment of your most cherished ideals, the achievement of your dearest hopes and plans, and the successful accomplishment of all your undertakings.



Redrawn from a wood-block by Geoffrey Tory

Mr. Currier combines with his formal greeting an illustration of the birth of Christ, which was redrawn from a wood block by one of the most noted of the early printers, Geoffrey Tory.



Here the name of Dahl, pronounced Doll, suggested the use of illustrations of boy and girl dolls, favorite Christmas gifts, quite appropriately. The cards were hand-painted with water color tints.

And now cometh the Season of Good Fellowship and friendliness, wherein all men in their hearts do take Delight and turn their minds to Jollity. Therefore do I now greet you with Kindliness and Well Wishing to the end that ye Christmas Tyde bring

Approaching the closing days of a successful business year, the spirit is upon us to express our wish that you have had a similar experience, and to wish you the compliments of the season, and a Prosperous New Year.

At this season we feel deeply grateful for the consideration you have so kindly extended to us during the year 1922, and take this means of sending you that old but ever cheerful greeting—a Merry Christmas and a Happy New Year.



Merry Christmas and Happy New Year

*When carol singers come to you—
Like these good neighbors here—
We'll wish that we were singing too
Around your door this year!*

*Mr and Mrs Thacher Nelson
Miss Lois Pardee Nelson*

*3 Fisher Avenue
Newton Highlands*

T.H. copyright of copy

The inside "spread" of Thacher Nelson's 1921 greeting features carol singers. The wood-cut illustration, with harmonious lettering, creates a most agreeable effect. White hand-made paper alone fits treatment like this.

added Joye, and ye New Year the Full generous in worldly gear and robust health so great as to surpass all ye Moste Wonderful Blessings of ye past.

May the coming year be one of discontent—the divine discontent that does not rest on the oars of past achievement, the discontent that strives for clearer vision, higher aspirations, better work. May Courage, Cheerfulness and Calmness be yours. As your friend I shall be glad and proud of your success.

Our financial status forbids our sending a material token, but there is nothing to prevent us from wishing you a Very Merry Christmas and a Happy and Prosperous Nineteen Twenty-Three.

The crystal Yuletide again prompts us to express appreciation of our pleasant relations with you during the past, and our earnest wish is that success in abundance may attend your every endeavor during the coming year.

GREETINGS: May our good wishes for the Christmas season be extended to include every happiness for a Prosperous New Year.

We wish you heartily a full measure of the Season's happiness, and assure you of our keen appreciation of your good will and patronage. May Christmas bring you gladness and the New Year greet you with much success and happiness.

May your Christmas be a Merry one and your New Year most Prosperous.



Edward C. Bridgman has entered into an unusual agreement with some of the country's leading artists whereby they are to design greetings on a royalty basis of one cent for each copy sold. The printing is done by William Edwin Rudge, a sufficient indication of their merit otherwise. Readers who want something already printed along similar lines, by Eldon Kelley, should address Mr. Bridgman, care William Edwin Rudge, 216 William street, New York city. All greetings, including this one, are in colors and on fine quality papers, usually hand-made.

The spirit of the Season prompts us to express our appreciation of all favors shown us, and to wish you in return all the joys of a Bright and Happy New Year.

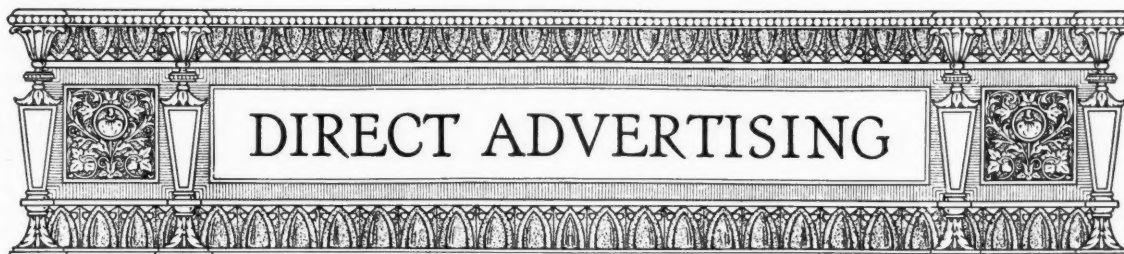
As another year wends its way into the past carrying with it the satisfaction of faithful "Service" and a work well done, we are impelled to convey to those who have assisted us in our endeavors the Season's Greetings. May the many pleasant relations now existing between — and those with whom we have had occasion to associate ourselves continue through the many years to come.

In appreciation of the many courtesies extended us during the past year, we take this occasion to wish you a Merry Christmas and a Prosperous New Year.

The holiday season is here again and we are jumping at the opportunity to send out a little good cheer. So here's wishing you a Merry Christmas and also an optimistic slap on the back for a most Successful New Year.

Greetings and Good Wishes: To our good friends we extend our greetings and express our thanks to those who have added to our happiness and prosperity in the past.

The — Company wishes you a happy and prosperous year 1923 and avails itself of this opportunity to express its sincere thanks for the courtesies shown in the past.



BY ROBERT E. RAMSAY

Author "Effective House-Organ," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning a Printer's Publicity Campaign

"House-organs are done to death, especially by printers in their own behalf," writes one cash customer after reading the September issue of *THE INLAND PRINTER*, wherein as an example of "creation" we planned a house-organ for the fictitious firm of We, Us & Co., planners and producers of direct advertising and commercial printing. We need not devote space to the comment, except as it serves our purpose. House-organs are frequently used and misused by printers as a form of publicity on their own behalf, of that there is no denying. If space were available we could argue at length as to why a properly planned house-organ is the one best way for securing publicity for a printer on his own behalf.

Let us accept the challenge though, and plan for a producer a campaign which does not make use of the house-organ form. Just to make it more interesting, and a most definite application of principles in the form of practice, suppose we put under the scalpel an actual campaign for the printer's own publicity.

It was planned and produced by Edgar C. Ruwe Company, Incorporated, 47-49 West street, New York city. Jumping instantly to the most interesting point, let us say that in response to our query on results, Mr. Ruwe said: "The results secured from our campaign were far in excess of expectations."

Did this concern, after deciding to get out some direct advertising, exclusive of a house-organ, make up their minds that what they needed was a blotter, or a four-page letter, or a broadside? They did not. They followed the plans as we have studied them in our first twelve numbers. *What is to be the aim of this campaign?* That is the first question upon which they sought an answer. You recall the possible aims: (1) Sales; (2) Inquiries; (3) Good Will; (4) Supplementary to Publicity; (5) Supplementary to Salesmen; (6) Preceding Salesmen; (7) Strategic.

The answer was: "We can not expect to handle printing or the production of direct advertising in any large volume as a mail-order proposition. So sales direct are not sought. Inquiries we could use, but we do not want to extend our sales force unduly, we are in a so-called 'buyers' market,' general business conditions are not of the best, so let us make inquiries

only of secondary importance. With this decision made, of course aims 5 and 6 are likewise eliminated. Believing in direct advertising, wishing to practice what we preach, we eliminate the possibility that we shall use our campaign to supplement any publicity effort in such publications as *Printers' Ink*, weekly and monthly, *Purchasing Agent*, *Advertising Club News*, etc. Aside from the strategy of bringing our name before our present customers in a new way, also emphasizing our increased facilities, there is nothing left but the generation of good will." The Ruwe campaign had therefore but one aim—generating good will.

That being decided, next came the decision as to *Appeal*. "Copy we would use, of course," said Mr. Ruwe, "but we want to use as little as possible in order to play *Illustrations*, having recently installed an art department as a part of our service. *Display* will mean splendid typography, some hand lettering, and the like. Paper we can use to unify our series by utilizing in the main the same paper stock, though not restrict-

ing ourselves to one kind all the time."

As a part of this decision as to appeal, the Ruwe planners decided that they would use the so-called French fold, miniature broadside as it were, as is illustrated by the accompanying group reproduction of the series. It was also decided to use the deckle edge of the vellum paper chosen for the purpose of adding dignity and "class" to their appeal.

The leading up to this decision was about like this: Letters are overdone by printers, especially the four-page ones, and the multigraphed circular letters; we have nothing to catalogue as we are just inaugurating our new department; booklets are issued by many printers, and more than that a series of booklets would be a strain upon our prospects' time, besides closely bordering on the house-organ idea; bulletins are largely for professional and engineering data, though our miniature broadsides are almost bulletins in their appeal and format; a portfolio we could show after we had a prospect, but we would not send a large number out to a big list; mailing cards, blotters and enclosures have been utilized by many printers and are now used by many of our competitors; broadsides are more expensive, and tire the recipient when used in a series

Editorial Notice

We are supposed to have the principles in our minds now, and henceforth we take up the practice of those principles. Readers of THE INLAND PRINTER who have planned and produced direct advertising for any manufacturer, wholesaler, retailer or mail-order seller are invited to mail samples of such productions immediately to the editorial offices of the publication, together with details as to mailing lists used, dates of mailing, results of the campaign, and any other data which will be of value to fellow craftsmen who may be facing the same problem.

Mail your SPECIMENS today.

such as we plan; trick folders we might use, but they would call for die cutting and their very novelty often defeats their purposes.

So we shall plan a physical classification that is almost a bulletin and partly a broadside, but the total, unfolded size of which is but $9\frac{1}{4}$ by $11\frac{1}{2}$ inches.

Vellum paper was chosen for reasons previously stated, and all the small broadsides were mailed in an envelope made of the same paper, with a plain front and only "Sixth Floor, Forty-Seven West street, New York," appearing on the flap of the envelope.

Starting about Thanksgiving, 1921, the Ruwe campaign was timed for arrival on the "off days" of the week of mailing—that is, the least busy days—where possible, and the time between mailings varied from two to three weeks, depending upon holidays and working conditions, etc.

Upon the pieces themselves it was decided not to attempt any form of personalizing, since the list to which they were to be mailed contained the name of the individual in each case. The first list included names of the buyers for all of the advertising agencies, and the advertising managers connected with all the larger companies.

The first list was confined entirely to New York city, yet, strange to say, adds Mr. Ruwe: "There is rarely a day that we do not receive inquiries, some coming from cities as far west as San Francisco and Seattle."

In every case, except the Labor Day mailing, of which we shall speak presently, the broadsides were sent out under first-class postage.

With these general points decided it was necessary to lay out in advance how the campaign was to be run, so that they would not reach the time for mailing piece No. 4 and find themselves without an idea of what was to go into it. Therefore it was decided in the series to set forth ideas and principles upon which the Ruwe company believed that good direct-by-mail literature should be based.

There were ten miniature broadsides decided upon for the series, all of these upon the vellum paper, mailed under a two-cent stamp in a vellum envelope, and all of the size above referred to.

"At various times, however, we felt it would be well to interpolate into the series larger pieces, which would break the monotony and also permit us to show better specimens, as well as be more timely in our appeal," replied Mr. Ruwe to our request for an explanation of some large pieces in the bundle of specimens.

The first mailing, ahead of the miniature broadsides even, was sent out in November, 1921, just preceding the Thanksgiving Day holiday. It followed the same French fold idea of the miniature broadsides planned to follow it, but was on a much larger sheet, the folded size of which (ready for the mails) was $9\frac{1}{2}$ by $10\frac{1}{2}$ inches.

Page 1 bore as the headline, "An Appreciation," and very small in the lower right-hand corner, "Edgar C. Ruwe Company, Incorporated, Printing, New York," under which, quite small, was the firm's imprint mark.



A printer's direct advertising campaign that brought results, although no conspicuous effort was made to get inquiries. Read Mr. Ramsay's review of this effective campaign which brought good will and increased business to the Edgar C. Ruwe Company, New York city.

On the third page, within a highly decorative border, at the top of which as a part of the design were the figures 1921, and below "Thanksgiving," there was tipped on a full-color reproduction of a basket of fruit, set on a sideboard, with a plate in the background and a candlestick in the foreground. All of the rest of this timely unit was printed in a light sepia, bringing about perfect harmony between the ink, paper and realistic full-color reproduction.

On page 2, facing the color reproduction, appeared the following appropriate verse from one of Whittier's poems:

And let these altars, wreathed with flowers
And piled with fruits, awake again
Thanksgiving for the golden hours
The early and the latter rain!

This unit was mailed in an envelope of the same kind of paper, and handled in the same way as the smaller envelopes previously referred to. I emphasize it again because it brings out the care necessary in planning any direct advertising campaign. Remember the container, the outside, as well as the inside, always.

The first unit of the selling series was entitled: "Your Mark and Ours." The illustration was a close-up of the imprint, a red devil holding a chase of type in which is locked up three large letters, "E. C. R." The colors on this piece were red and dark green.

The copy inside is indicative of much of the appeal used throughout the series, straight-from-the-shoulder argument for the Ruwe shop:

Your product — What did it mean in effort, in intense thought, in study, and in money, to bring it to its present state of perfection — the state of perfection where you were ready to put it on the market, and proud to put back of it your trade mark, which became its guaranty?

Your booklets and other advertising-by-mail literature — Does the first glance at them inspire the confidence your product deserves?

You know your product, and what the prospect wants to know about it. You have written your story in an interesting way. Is your printer so proud of his mark that he puts every ounce of effort and knowledge at his command back of your message — such as correct type, correct paper, and perfect printing?

We are proud of our mark. And booklets and direct-by-mail advertising literature printed in our shop will be worthy of your product and your mark.

No. 2, likewise in red and green, was entitled: "Bang! they're off," and the illustration was of a United States mail box. The copy likened the race between mail box and prospect's desk to a race on a cinder track.

No. 3 was in dull reddish-brown and black. The design was of the conventional judge on the bench, and the title, "The Sentence." Inside a sales sheet was fancifully shown as being hung with a long, heavy chain to two big black balls. The argument was that direct advertising which was not rightly produced was decided against in a "twinkling."

No. 4, same color combination as No. 3, was entitled: "Tying Up the Loose Ends," and the design showed some threads and a lot of loose ends. The argument was that the Ruwe organization tied up the loose threads: "The story of your product, miscellaneous photographs, drawings and plates — of all sizes and shapes — plus your vision of what the completed booklet or other piece of advertising material should be," were given them and they tied them up into a productive piece of literature.

No. 5 was in green and black. The title was: "Driving Your Booklet Past This Hazard," and the booklet flying through the air was missing the ever-present willow waste basket. Inside, and note how carefully the insides tied up with the outsides of the units, showed a golfer driving a booklet over a basket, into the filing cabinet. This unit talked golf language — the speech of many of those addressed.

"Home, James," was the title of No. 6, in tan and black, showing a Rolls-Royce with milady entering, and making use of Strathmore's campaign, "The Paper Is Part of the Picture" idea. This unit talked in terms of prestige, of building to create an idea and impression in the mind of the prospect. Listen to this copy:

Rolls-Royce resplendent at the curb, neat-liveried chauffeur behind the wheel, everything inviting and impressive. Suddenly an attendant jumps to open the door. A woman, garbed in the height of fashion and taste, rich furs around her, enters. The door shuts, the chauffeur inclines his head respectfully, and her voice floats out, refined, well-bred, sure of itself:

"Home, James."

You can picture that home immediately.

A blue-green and black were chosen to depict "The Cold, Cold World," with a globe surrounded by a heavy inky black mass, and "dripping." The argument of this, No. 7, was that an effective personality got by "the cold, cold world." Likewise with good direct advertising.

A billy-goat, chewing on some papers, his head emphasized by a dull red color spot, and the title, "Making Your Story Appetizing," was the outside of No. 8.

No. 9 was in green and black again, and the title, "Bowl-ing Him Over," was enlivened by a prehistoric man rolling a boulder down at a pine tree. Inside the same stone-age man was cutting a letter on a large boulder, and the copy began:

The stone-age man had a neat little way of attracting attention to himself. Friendly competition was as yet unknown, but his message of defiance, hewn roughly into a boulder in his choicest hieroglyphics, was hurled into the midst of the gathering tribes in the valley. His way of advertising his presence on the horizon — and with telling effect.

"Building the Booklet," with a close-up of a press, without much detail, and a magnified booklet entitled "The Booklet" falling from it, was the outside of No. 10. The last paragraph of this piece will show one form of mental approach:

Send us your advertising lumber and blue-prints and let us build your booklets or other advertising-by-mail literature that you require.

The series of smaller units was interrupted during the last week in May to send out another large unit of general appeal, on Memorial Day. This was on a grayish tan cover stock. On the outside appeared only the words "Memorial Day," with a gold star thereunder. Inside, tipped onto an extending band of green, was a full-color illustration of a Colonial doorway, with just a part of the stripes of an American flag showing at the very top. Across the gutter between the inside pages and to the left of the doorway, and to the right of the wording on the opposite page, we find added gold stars.

This timely unit was mailed to arrive just before May 30, and in an envelope of the same kind of paper, handled as before.

The series was not interrupted again until Labor Day, just prior to which the only change in physical format was made. Moonstone Araby cover stock was used, and on the outside we read, "Labor Day — Dedicated to Craft Pride." The folded size of this was 8½ by 11 inches, but the inner fold was 7½ of an inch longer and folded in to act as a container for a beautiful four-color reproduction of a few books, a bright-colored vase, a candlestick, with a nearly burned out candle in it, on a table against a drapery, with a bit of the window showing. Under this drawing by C. W. Heck was this quotation from Longfellow's poem, "The Builders":

In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere.

And under that, between two light lines of blue, was the name and address of the printer. This insert (paper approximately 8½ by 11 inches, with the four-color plate 5¾ by 7½ inches) was printed on a sepia cardboard stock.

The second page of this container bore these words:

Craft pride means so much to the Chinese artisan that it is not uncommon, in his effort to produce a perfect piece of work, to spend twenty years in carving a bit of ivory.

No one expects a workman in this country so to perform his labors. The very organization of our industries militates against an absurd pride in craft. Yet no matter what the job to be done, and despite subdivision of labor and the constant cry for production at any cost, it is possible for the American workman to take just pride in his efforts.

The skilled mechanic at his lathe, the printer at his press, in fact, all workers contribute a bit that dovetails into the general scheme of things, all are working, if unconsciously, for the advancement of civilization.

The particular job of the Edgar C. Ruwe Company is the production of printed matter. Labor Day serves us as an annual reminder that there is plenty of room for that pride in our work, which caused us, at the inception of this business, to resolve never to produce any but the finest kind of printing.

Down in the lower left-hand corner, in smaller type and italic, we read:

In our printing of the four-color insert and the container, we have tried to demonstrate our Craft Pride — a standard — which is our aim to live up to in all our work.

And there you have the campaign, an ideal one, we say, for it did not use the time-worn physical classifications and appeals. Moreover, switching into the direct advertising field

more and more, this campaign helped to educate the present customers. Mr. Ruwe described the campaign as "taking a little of our own medicine."

Supplementing the statement of results, what could be more convincing than the fact that he is increasing his list to six thousand names, adding a new list of officers of all New York concerns rated at \$50,000 and over.

Summing up this campaign in a few sentences: It was successful because planned with a definite aim in mind. It was mailed regularly. Every detail—"loose end," as one piece phrased it—was watched and provided in due course. The copy was restrained, talked of the prospect doing the creating, and Ruwe company doing the producing, this method undoubtedly approached many firms on the blind side. That is, some firms like to think they do all the creating, a foible that has made many advertising agencies rich!

It was a unique campaign in that no bid for inquiries was made, it aimed to build good will and did so without worrying about the inquiries, proving faith in the medium and impressing the prospects. It used a physically different format and yet secured timeliness at regular intervals by utilizing the holiday appeals referred to. The only unit mailed at less than first-class rates was the Labor Day one (this was mailed third class in a neat cardboard container), yet this one received much attention, for it can be seen hanging up and posted in many offices in New York city even at this writing.

What has been done in the highly competitive field of New York city can be repeated in other places. This campaign should be a source of interest as well as an incentive to printers throughout the country who aim to plan for their own use a somewhat different appeal.

Check up the practice as described herein with the principles appearing in preceding issues of THE INLAND PRINTER.

THE STORY OF "FIGGER PAPER"

BY WARD L. SCHRANTZ



ANY newspapers, I believe, have long followed the custom of cutting their scrap news-print into tablet size, tabbing it and selling it for scratch paper, and have found this to be a profitable way of disposing of what would otherwise be waste. But for a newspaper to build up a local tablet business of considerable extent is something which I believe is more unusual. During the fall of 1921, soon after school had started, the members of the job printing department of the *Carthage Press*, Carthage, Missouri, noting the extreme thinness of the tablets being sold to school children, conceived the idea of putting out a tablet made from unruled news-print which could be used by the student for figuring and taking notes so that the more expensive ruled paper could be saved for work to be handed in. These tablets were accordingly made up—100 sheets, 6 by 9, with a strawboard back and a cheap cover, and with a strip of tape such as is used in sealing packages pasted over the tabbed end. This made a very neat pad and was dubbed "Figger Paper," the printed cover bearing the title, the price and the main selling point—"Press Figger Paper, 5 cents a pad. Saves Expensive Tablet Paper."

The flat news-print from which these tablets were made cost about 6½ cents a pound laid down in Carthage, and it was estimated that the total cost of production, allowing for overhead, etc., was 40 cents a dozen tablets. The cover used was a gray Liberty cover, a considerable amount of which had been in stock for several years and had never been moved, and until the business grew too big the time spent in the manufacture of the tablets was largely what would have otherwise been idle or at least unproductive time.

It was intended that the largest part of the "Figger Paper" produced would be sold at retail, but inasmuch as there were a number of stationery dealers who were good customers of the shop it was felt that it would be well to give them a chance at handling it so that they would not be unduly antagonized by the fact that the shop was embarking in a line that would tend to cut down the sales of more expensive tablets. A profit of 33⅓ per cent of the selling price was realized on "Figger Paper" sold direct from the print shop to the consumer, but it was necessary to let the dealers have it at 45 cents a dozen pads. This left a profit of only 8⅓ per cent on wholesale business, but although this was inadequate in itself it was felt that the good will of the dealers concerned was worth a great deal more than the difference in profit.

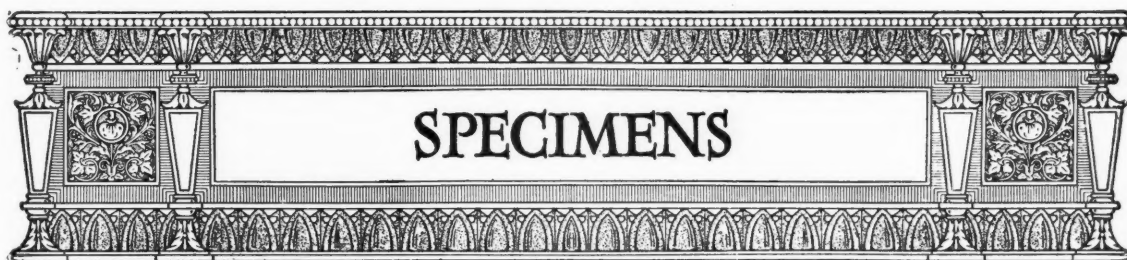
Only a small quantity of "Figger Paper" was made up at first, it being somewhat of an experiment, and a series of advertisements were run in the newspaper explaining the character, advantages and price of the new product. Its success was instantaneous. More and more was made up to meet the demand, and by the end of the school year between two and three tons of news-print had been sold in this way—a very satisfactory figure considering the fact that Carthage is a town of about eleven thousand and that the product had not been pushed save by this advertising.

It was determined to embark in the business on a larger scale for the 1922-1923 school term and to push it more vigorously. News-print had gone down somewhat and it was evident that the size of tablets generally would increase, so in order to get the best possible price a large quantity of news-print was purchased direct from the mill instead of from a jobber as formerly and the price laid down in Carthage was about 4.4 cents a pound. The size of the tablet was increased to 125 sheets so that there would be no question that it was still the best value on the market, and for the Liberty cover used the year before there was substituted one of Kraft paper, which was cheaper and more attractive. The cost of production of the new tablet was 32.15 cents a dozen. It was to retail at 5 cents a pad as before, and was offered to dealers at 45 cents a dozen if purchased in less than gross lots, and 43 cents a dozen where a gross or more was taken at a time.

To increase the volume of business a canvass of all dealers in the city and in the trade territory adjacent to the city was made. The immediate result was a big sale, nine out of every ten dealers approached buying on sight. It was true that many of the orders were small ones, but since the product was sure to sell there was little doubt that repeat orders would be certain. Large advertisements were run in the newspaper just preceding the opening of school and in these advertisements were carried the names of the various dealers. Later there were published a series of reader advertisements, each of which closed with the words, "For sale at Press office and by numerous dealers."

As had happened the year before, the sale exceeded expectations; repeat orders came pouring in from the dealers who had originally ordered small lots, and even before school had actually opened it was deemed advisable to order more news-print from the mill. Not only were all the dealers well patronized, but there was a big retail trade which came direct to the print shop itself and the increased margin from such sales went to swell the profits of the venture. "Press Figger Paper" is now solidly established in Carthage and vicinity.

The name "Figger Paper," which was coined to designate the new product, will have been protected by the trade-mark laws by the time this article appears in print—this because the *Press* naturally does not desire to have a competing article with the same name appear on the local market. The idea, however, is free to all, and in almost every town in the United States some printer could easily add to his profits by producing a 5-cent tablet of unruled news-print which would "save expensive tablet paper."



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE ROOT JOB PRESS, Reinholds Station, Pennsylvania.—All specimens are in good taste.

EDGAR C. RUWE COMPANY, New York city.—The folder, "Labor Day," is handsomely done. The colors are unusually pleasing.

RAYMOND W. POOL, Colfax, Iowa.—Your letterhead is in good taste so far as arrangement is concerned. There are, however, type faces better by far than the one you used.

FEDERATED PRESS, LIMITED, Montreal, Canada.—"Things We Do," the booklet you produced for Mappin & Webb, is delightfully pleasing, the cover in black, gray and gold being particularly so. The freedom of the layouts on the inside pages makes them interesting, though we feel the lettering a little bold for printing in black ink on white paper.

RAIMOND & BART PRINT SHOP, Rochester, New York.—The September blotter and the circular, "Quality and Service," are quite satisfactory advertising, the typography being especially pleasing.

O. W. JAQUISH, New York city.—We greatly appreciate the folder announcing your return from your vacation. In every way the folder suggests exactly what it is, the work of one of America's leading designers.

FRANK J. SULLIVAN COMPANY, Los Angeles, California.—The announcement of your removal is excellent, the outstanding features being the unusual cover treatment and the unconventional and free arrangement of the inside. Colors throughout are in excellent taste.

ADVERTISERS PUBLISHING COMPANY, Honolulu, Hawaii.—The folder advertising the popular trip to the Kilauea volcano is a well printed piece of colorwork. Your letterhead, featured by a process color illustration, is particularly handsome, in fact, one of the best that we have seen.

N. EARL ROSE, Lexington, North Carolina.—June and September blotters are quite neat, although not especially impressive. The July blotter, on the other hand, is like the work of the early nineties, when rulework and diagonal lines were the rage. The style does not "go" in this enlightened age.

R. STEWART JAQUE, Trinidad, Colorado.—The announcement for the *Unique Magazine* is neat and rather unusual in treatment, while the envelope and letterhead are excellent. The magazine itself hardly merits the name, but, perhaps, it will grow and improve with age. In any event we wish you luck.

VERN W. HALL, Waterloo, Iowa.—Your work is of the best quality, reflecting credit upon the house with which you are

identified, the Stewart-Simmons Press. The many letterhead designs, for the most part set in Caslon, illustrate the wide range of subjects that can be creditably represented by that excellent face, the "greatest Roman of them all."

BARKER PRINTING COMPANY, Blackstone, Virginia.—Your blotter and the Lundy letterhead are very good indeed, although we see no reason why the address line on the latter should be placed so low, thereby wasting space. This is particularly undesirable in view of the fact that the cuts along

the left-hand side of the sheet take up a lot of space. In a way, also, it does not appear right to print the cuts along the left-hand side of the sheet in brown and those at the top in black.

JOHN L. CLARK, Pittsburgh, Pennsylvania.—In the letterhead for the Broadway Syncopaters you have scored a ten strike. It represents a happy medium between the theatrical style and a pleasing and dignified design. Get us right, it is a most delightful heading, but is set in larger type and with more color than would be considered within the dignity of a bank. Let us have more of this keen analysis of subject before proceeding to treat it, and we'll have better work.

O. T. FRANCIS, Lynden, Washington.—Except for the fact that the orange is entirely too weak for the small line of type across the top, the letterhead for the *Tribune* is neat and attractive. The one for Mr. Lewis is especially attractive and, although it might be set differently, it could scarcely be set better.

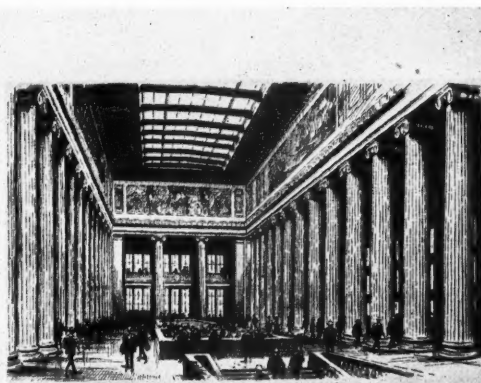
THE HERALD PUBLISHING COMPANY, Roscommon, Michigan.—Your letterhead, featured by a wide "bled" border of field and stream illustrations, is unusual. If the green were a trifle weaker we would consider the printing in green, red and black on white stock excellent. As printed, the heading appears best on the buff stock.

EDWARD A. MILLER, New York city.—The announcement of your identification with the Gibbs Press in the capacity of designer of printing is dignified, attractive and clean looking throughout. Chaste colors of ink and stock, light brown and black on buff, Caslon typography and lots of white space—O, boy—"ain't it a grand and glorious feelin'?"

WILLIAM G. JOHNSTON COMPANY, Pittsburgh, Pennsylvania.—"And There Was a Famine in Egypt," the booklet of The Reliance Life Insurance Company, is remarkably good in conception and execution. The manner in which atmosphere is created through appropriate illustrations and suggestive decoration demonstrates the advantages of careful and intelligent treatment of details.

THACHER NELSON, Newton Highlands, Massachusetts.—Lettered specimens are excellent, your style being a particularly good quaint one and full of feeling. The announcement of your services as a consulting printer is unusually handsome, although the best piece of work in the lot is your 1921 Christmas greeting.

PITTSBURGH MONOTYPE COMPOSITION COMPANY, Pittsburgh, Pennsylvania.—We feel we are

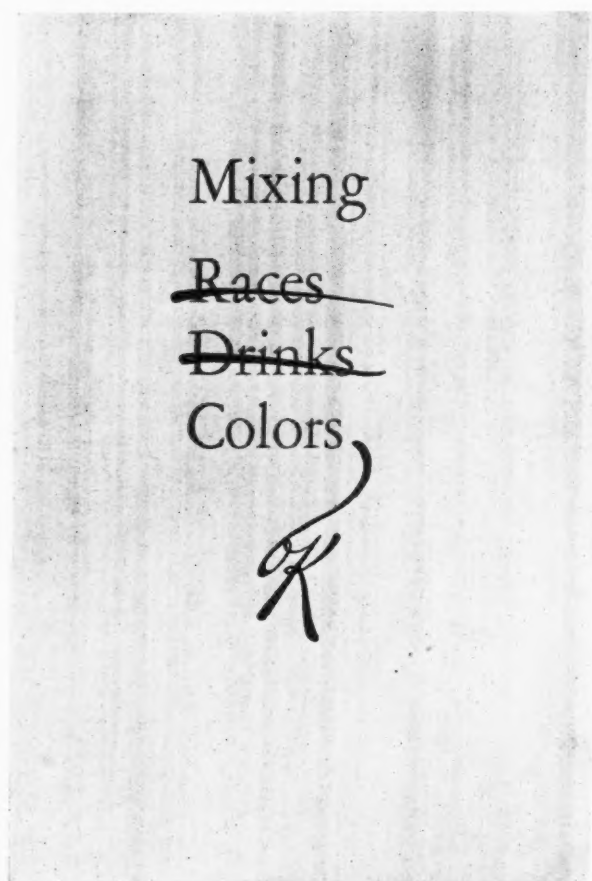


MAIN BANKING FLOOR

THE main banking room, opening to the light on four sides, with a skylight overhead, is classic in design, dignified and impressive in scale and calculated to meet fully the demands of an increasing business. Twenty-eight fluted columns of light Connard pink marble from the quarries of northern Italy serve as a division between the banking cages and the open bank lobby. The floors are of Hauteville marble from the quarries of France. In the center of this floor area are located officers' and information desks. The frieze above the columns is embellished by four beautiful mural paintings. Two stairways lead in opposite directions to the corridors below and the street. Private offices and consultation rooms occupy the west end of the main banking floor.



The magnificence and dignity of the new Illinois Merchants Bank Building in Chicago are strikingly portrayed in a beautiful descriptive book issued by the Illinois Trust Safety Deposit Company, reproduction and description of the cover of which appeared in the October number of *THE INLAND PRINTER*. This illustration shows one of the attractive pages from the book. Much of its richness is due to the beautiful *Deckle d'Aigle* on which it is printed. The fact that such paper is unsuited to halftone printing has not handicapped the illustrator in the least. The etching with a light tint block for a background is much more effective than a photograph in visualizing the elegance of the building, giving as it does the high lights of the picture unencumbered by nonessential details. Fourteen-point Caslon is admirably suited to the subject, much more so than a severe and formal type face like Bodoni. The decoration in the lower right-hand corner is in light brown, a different ornament characteristic of the architecture of the building appearing on each page. All irrelevant decoration has been avoided. While this book is commercial in its object, namely, to promote the rental of office space in the new building, it is a true work of art in which no detail has been slighted for the sake of economy.



Title of cleverly worded and appropriately treated folder by Schwabacher-Frey Stationery Company, San Francisco, California. The paper, the name of which we do not recall, is streaked with many light colors, blue, pink and yellow predominating. The printing was in deep brown (olive hue) and light blue. You should read a bit of the copy, given in our review of the piece on this page.

safe when we state that your specimen book of type faces is the handsomest we have at any time received from a machine composition house. In fact, a good one is unusual, although that does not detract in the least from the outstanding merit of your book. The cover design, printed both front and back, is exceptionally pleasing, the color effect being rich and striking at the same time.

THE STUDIO PRESS, Indianapolis, Indiana.—The advertising card on announcements, as well as your business card, suggests the finest craftsmanship in printing and indicates plainly that the name of your press is not inappropriate.

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—The folder on Direct Mail Advertising, the title page of which is reproduced, is mighty attractive and dignified. The rich, deep orange—some call it golden brown—used for the second and decorative color is beautiful, and as the folder is printed on a high-grade white paper, hand-made quality, the effect is excellent. As a substitute for the commonly used red, this bright brown has advantages in that the effect created is quite strong yet far less gaudy, and it can be used to an extent that would be impossible with red or orange. The blotters are excellent.

SCHWABACHER-FREY STATIONERY COMPANY, San Francisco, California.—The folder, on the first page of which the words "Races" and "Drinks" are marked out of the title, "Mixing Races, Drinks, Colors," with the O. K. mark alongside the word "colors," is clever in content and cleverly executed. The text on the third page is so good a

little taste of it (the lead off) will benefit all our readers. Here goes: "We don't advocate the mixing of races—it's against nature. And we don't believe in mixing—that is, we know we ought not to mix drinks; it's against the law. But mixing colors, that's a horse of a different color—it's one of our hobbies. There's no doubt that color helps out a lot of things—flapper faces or letterheads—it just naturally attracts. Color in printing helps, if used correctly. That is our message." The temptation is great to quote more, but the space is scant, so you'll have to guess at the rest. The paper used for the folder carries out the idea admirably; it has streaks of various colors running through it, light blue, yellow and pink predominating, forming

To Create
NEW CUSTOMERS
and bold Old ones
USE

Direct-Mail
ADVERTISING



As produced by the
FLANIGAN-PEARSON COMPANY
10 CHESTER STREET
Champaign

"Classy" treatment of folder title page by the Flanigan-Pearson Company, Champaign, Illinois, a small city firm that has big city ideas and talent. Printing was in black and deep orange—golden brown, some call it—the effect of which is fully as striking as black and red, and yet more chaste. The paper was white hand-made quality.

a pattern. The effect is as if the colors had been washed in with water colors. The folder certainly makes a strong impression, particularly so because of its consistency.

PAUL L. HALLINE, De Pere, Wisconsin.—While by no means an example of fine typography and printing, your blotter, a parody on the conventional political candidate's card—reading "Vote for Paul L. Halline, independent candidate for your printer," etc.—will doubtless create favorable comment and prove to be productive advertising. Cheltenham Bold (regular), Cheltenham Old Style Italic capitals and Cheltenham Bold Extended, though of the same series, are not harmonious, because of the difference of shape. Furthermore, even considering the nature of this work, when each line is set in a different face and size from its neighbors a good effect can not result. The major display is near the bottom and as the lines at the top are shorter, too, an unbalanced effect results. The major display should be at or near the top, and if there is any variation in the length of the lines the longer ones should also be there.

WILLIAM A. KITTREDGE, R. R. Donnelley & Sons, Chicago, Illinois.—Chicago gains and Philadelphia loses by your new connection. Welcome to our city; may the tribe increase. There is a lot of character in the one-color advertisements and leaflets you have started off with, which indicates the importance of knowing good types and allowing them to show for what they are worth. More printing fails from being overdone than from being underdone.



THE STUDIO PRESS

Advertising Typography

W. R. VORIS, Director

CIRCLE 1042

355 CENTURY BUILDING

Chaste business card of a high-grade typographer, W. R. Voris, of The Studio Press, Indianapolis, Indiana.

WENDELL W. FISH, Advertising Typographer, Los Angeles, California.—Advertising typography featuring Bookman and Cloister types, both of which are especially pleasing and legible styles, is as good as any one could wish. Financial advertising has doubtless made the most rapid improvement of any class during the past decade and that of

tion, to have used italic, which is not nearly so easily read as roman. The purpose of italic is to bring special emphasis upon an occasional line or word in the body, and on occasions to add variety and lend appropriateness to display, but it should never be employed for large blocks of reading matter as in this instance. The Detmold advertisement,

ment in quality, but with the fact that you have been more generous than heretofore. Possibly that indicates business is booming, that your reputation for fine work is spreading and you are doing more of it; at least, that is a logical assumption. Space precludes mention of specific examples when, particularly, the work is of such quality as to obviate

A. Carman Smith

. . . Suite 426 - 430 Pacific Finance Building

Telephone 66063 . . .

O. L. Ferris

advertising



Smith & Ferris

Los Angeles

A letterhead that gets away from the humdrum by starting the word "advertising" with a lower-case a, by letter-spacing the lower-case—which keeps the lines from being "stubby," too—and by the use of larger type than customary. By Wendell W. Fish, advertising typographer, Los Angeles, California.

the Los Angeles banks and bond houses which you serve will stand comparison with the best of any locality. An interesting advertising agency letterhead is reproduced. The informal and refreshing arrangement may suggest ideas to other readers.

LONDON SCHOOL OF PRINTING, London, England.

—When, once a year, you wrap up and post to us a package of specimens of work done by your students we wonder if you realize the pleasure we take in going over them. We believe the work of your school is the most comprehensive of any in the world. Every branch of the graphic arts, every method of reproduction seems to be taught—and taught well if one may judge from the caliber of students' work. But more enjoyable to the writer than the fine specimens are the monographs which accompany them. We still treasure several that were received years ago, when the school was known as St. Bride's Foundation. These monographs are manifestly by writers of authority and are educational in a high degree. Of the specimens, the large half-tone, "Sweethearts," printed in brown over a pale yellow tint base on India colored matt paper, is the most interesting. The print is uniform throughout, the effect quite lithographic. Process engravings are likewise well handled. We have always considered our British cousins masters in the use of color and in the operation of presses; greater care and skill in those respects has seemed evident than on our work here. What we have felt you were a little behind us in is typography, but, of late years, that has undergone a remarkable change for the better. Better types are being used and fewer ornaments, with the result that the best British printing today compares favorably with the best we do. You will pardon us then, if, after giving you due credit for your fine printing and color-work, we take honor, unto ourselves at least, for having led the way toward better everyday commercial typography.

THE PRINTERS' TRADE SCHOOL, Adelaide, Australia.—"Modern Ideas in Printing," a book of designs selected from the year's work of apprentice students, is excellent. The presswork, and particularly the color presswork, is of really exceptional quality. While the composition on the whole averages high, we call your attention particularly to one example that is quite poor, the advertisement entitled "Artistic Wall-Paper." The type matter occupies the upper one-third of the space and is set in a small size of italic. This matter should have been set in larger type, in the interest of both appearance and legibility. It is a shame to have so much space available and then to crowd the copy in so small an area, and, in addi-

which contains about the same amount of reading matter, is along the right lines; compare the two for legibility and general effectiveness. We must compliment you, in conclusion, on the fine taste expressed in the selection of colors.

W. E. HIGLE, Byron & Learned Company, Minneapolis, Minnesota.—When we receive a package from you it is opened with avidity, for we know that within are typographic gems. This time we were agreeably surprised, not with any improve-

suggestions for improvement; the less talented get the most space in this department because they need it. However, we must compliment you especially upon the house-organ *Proofs*, which is unique in the field of printer's papers on account of the fact that the page size is larger than customary, 8½ by 11 inches, which, as you state, gives you the opportunity to reproduce many four-color process jobs from the original plates and with adequate detail, which would be both expensive and impossible were

the page size smaller. Again, the quality of brevity in the text, permitting the reproductions of fine work to be featured, is commendable. Some issues are of but four pages, others six and eight, the six page issues being folders. The large size of Goudy Old Style used for setting the text is effective and in line with the brief copy, making the little copy that there is inviting in appearance and easy to read. Thereby assurance of its being read is increased. Often results are nil because the accomplishment of too much is attempted; this attitude can not be laid at the door of the publisher of *Proofs*. Frankly, we have not seen a printer's house-organ in a long while that, on the surface, seemed to promise so much in the way of results; if *Proofs* does not produce, something else is wrong.

AMERICAN PRINTING COMPANY, Corsicana, Texas.—Your letterhead is satisfactory, the arrangement being simple and orderly. A better effect would have resulted if the line "Commercial Printing" had been set in italic of the series, Bodoni, as, then, the mass of capitals which appears monotonous would be broken and variety added. The Post acorn ornament does not harmonize with the Bodoni type, being suited to heavy types, such as Post, Plymouth, Roycroft and the like, wherein the fine lines are not so fine as in Bodoni, but relatively bold. On the blue blotter the border, printed in a lighter and weaker color, which was absorbed largely by the stock, appears lost. It is so faint that it does not function in holding the design together. The arrangement, however, is very good. The circular, "Just a little sign," would be better if the geometrical squares forming the background for the illustration had been printed in a weaker color so as not to confuse the lines of the cut. As the stock was brown a light brown ink would have been better than the deep red; it would also have added contrast in values and life. A bright, light green, blue or violet would also have been very good. While the white space is not used to very best advantage, as it would have been if the central group had been set in narrower measure, arrangement and display are good.

THIRD ANNUAL PICNIC of The Sutton Press Employees Association



SATURDAY, AUGUST 12TH, 1922
at WAGNER'S GROVE, SHARPSBURG, PA.

Neat and yet forceful title page from the program of the Sutton Press Employees Association's annual outing. The motif of the design is Colonial, the printing was in red-orange and black on buff-colored cover stock.

HOWARD N. KING, Washington, Pennsylvania.—The booklet for Waynesburg College is indeed very attractive. There could be nothing wrong in the use of orange for printing the rule border and the emblem on the cover of orange colored stock, as it represents a harmony of relation. The orange, however, might have been a trifle deeper, as it would then give an effect of better structural solidity to the page, which we are not sure is essential. The inside, or body, of the booklet is in excellent taste, the typography being neat and legible and the press-work excellent.

L. A. BRAVERMAN, The Procter & Collier Company, Cincinnati, Ohio.—The Auburn automobile advertisements are striking yet pleasing, which goes to show impressive advertisements can be set in light-face types. White space plays a big part,

have been less noticeable as a result of the greater side margins and also because there would not be so great a difference in margins around the top, where a wide difference is more noticeable than around the bottom. Otherwise the booklet is all right, although it would be better if the page heading "Do Your Pupils Know?" were set in type that would harmonize better with the body. A bold roman, preferably Cheltenham Bold, as the body is set in Cheltenham Wide, would have been best.

FRANK H. ROBERTS, El Paso, Texas.—In general, and when compared with the "run" of high school and small college year books, *The Spur* is satisfactory. This is commendable in view of the fact that it is the work of amateurs, pupils of the Junior College of the City of El Paso. The cover,

of the annual, "Wentworth, 1922." The cover of that book is handsomely done, though from the standpoint of design we would prefer to see the lines "Wentworth" and "1922" raised close to the emblem, the design then being of one group instead of two. We confess our criticism of the arrangement as it stands is due to the fact that we do not like to see the bottom of a design wider or larger than the top, and because we like to see the mass of strength at the point of balance, above the center of the page. The typography of the text pages is commonplace, if not bad. The type used for the department heads is not a good one for the purpose, it being a shaded, gray-tone letter, better suited—if particularly suited for anything—for commercial stationery. Assuredly, it is not a book face, and assuredly, also, it does not harmonize

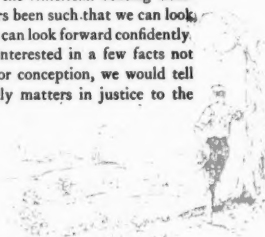


*To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language.*

—BRYANT.

TODAY, to him who in the love of business holds communion with her active forms, she speaks the language of opportunity to serve. While we would not assume or pretend that profits are not the primary purpose of business, we do believe that the present ambition of enlightened business men is to merit the profit by excellence of service and that service shall be rendered impartially to user, distributor, and producer.

The development of the American Seating Company has for thirty years been such that we can look backward happily as we can look forward confidently. Believing you will be interested in a few facts not sordid in their nature or conception, we would tell you a few of our family matters in justice to the



At the left is the cover of a handsome booklet of the American Seating Company, admirably treated in Gothic style, which is appropriate because the firm executes fine church fixtures featured by exquisite carving in the Gothic style. Cover stock was deep wine, laid, the printing on the cover appearing to be a deep gray and the words of the title were embossed. The illustration was printed in brown on India tint stock and glued to the cover proper. At the right is the initial text page of a booklet of the same company, directing attention to the quality feature of the firm's product, the conditions under which employees work, etc. Printing was in light brown (yellow hue) and black.

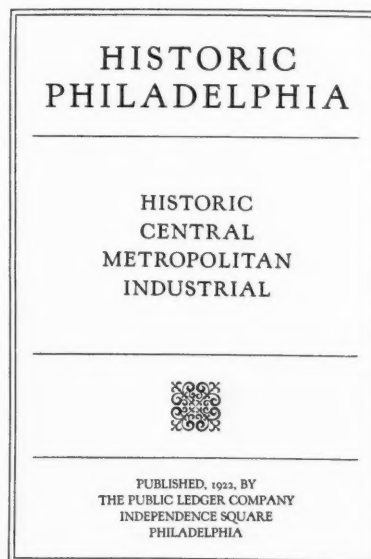
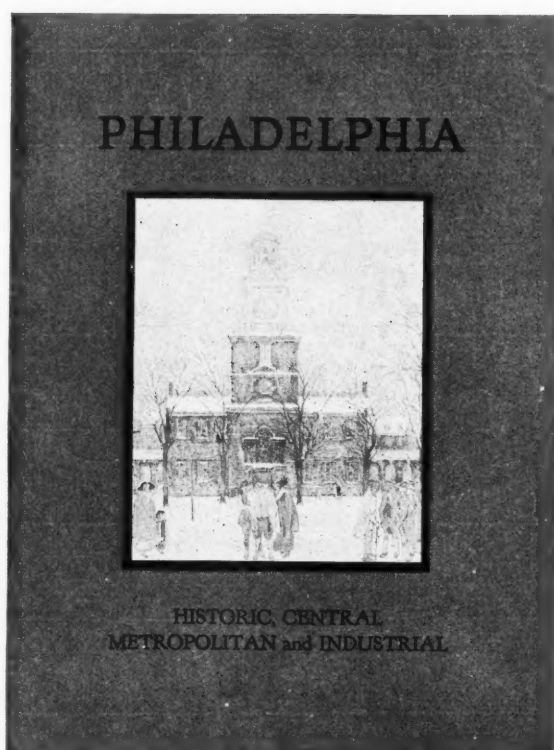
although the excellent line illustrations contribute a goodly share toward the excellence of the ensemble. It all comes from knowing how to do it. The Rookwood booklet is a beauty, the chaste cover design suggesting that the pottery is a high-grade art product. The booklet for the Formica Insulation Company, the cover for which is made of the Formica insulation—which appears more like the common pressboard, though with a glassy sheen that makes it brighter—is quite a novelty. The typography of the text is excellent.

R. E. DOUGHERTY, Louisville, Kentucky.—As the work of pupils in the printing classes, the booklet "Do Your Pupils Know?" is indeed commendable. The cover is very well arranged and displayed, and simple in design; it is quite striking as a result of the prominence of the big question mark in red. The poem "Work" does not look well on the first text page because it does not conform to the proportions of the paper page. The solution would have been to set this poem in smaller type and place it above the center of the pages instead of in the exact center. The disparity in proportions would then

printed in gold from an effective design featuring a pair of spurs, is very effective. Certain details in the text ought to be corrected next time. The title page, for instance, is wholly inadequate for a book of the size and character of this annual. Furthermore, it is placed too low on the page; you will note, if you consider it a moment, it appears too low to give the effect of being well balanced. The same fault is evident on other pages where there is just a line or two. Presswork is good and bad in spots. On one page the halftone portraits are well printed, while on the very next one they are poorly printed, usually because of the use of too much ink. The effect of too much ink being used is also manifest in slurring and offsetting in places. We will not go farther, as other faults we might mention are of so much less importance than those named, and as the work is really commendable, considering it was executed, as you state, by amateurs.

THE SPENCER PRINTING COMPANY, Kansas City, Missouri.—On the whole, the work is of very good average quality, the best feature being the presswork, which is particularly good on the halftones

with the Century type used for the text, the Cheltenham Bold employed for subheadings and the Parsons used for initials. None of these four faces looks well with another. Some departments are opened with initials, while others are not. With the amount of space between the columns, rules between are needless from a practical standpoint and rather cheapen the book, suggesting somewhat a newspaper makeup. Set wholly in Pencraft capitals, the leaflet accompanying the first of your Golf Calendars is not pleasing and does not appear easy to read. The large mass, at least, is hard to read. Here, again, the bottom of the design is wider than the top and the result is much worse than on the annual cover, because here it is an involved display, whereas the cover had little on it. The text group of this circular should have been set in narrower measure so that the type design would conform more nearly to the shape of the sheet. The specimens next mentioned are better, some of them being really excellent, as, for example, the folder for Sunset Hill, Hartzfeld's "Fur Storage" announcement and the booklet, "The Autocrat of the Gold Bag."



Cover and title page of handsome book issued by the Public Ledger Company, Philadelphia, Pennsylvania, to emphasize the importance of the Philadelphia market. Particularly interesting and beautiful are the numerous illustrations in light, dainty colors, one of which is tipped on the cover. The title page demonstrates the exquisite beauty of Kennerley type, that face also being used for the text throughout. A large and legible size was used for the body. This book is one of the handsomest pieces of high-grade printing we have seen in months and bears the imprint of the Beck Engraving Company of that city.

LA FAYETTE DOERTY, Findlay, Ohio.—The folder, "Specimens of Printing," set in that excellent type face, Goudy Old Style, is unusually attractive. Orange and black inks on the India tint Strathmore de luxe cover stock make an excellent harmony, the appearance being bright and snappy. The enclosures, and particularly the package label reproduced herewith, are likewise excellent.

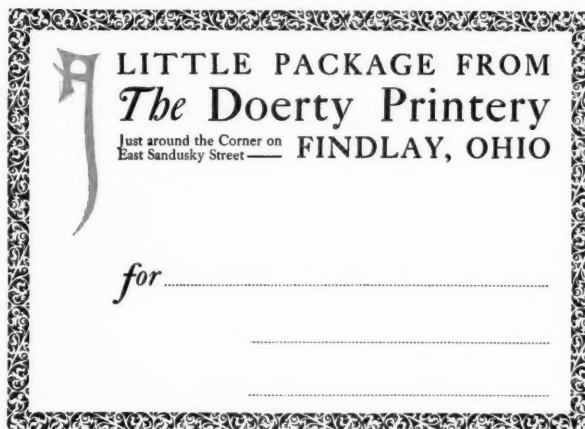
The *Slidell Sun*, Slidell, Louisiana.—Your work indicates the need of a study of the principles of art and display in their relation to typography. On the simplest and most ordinary work, and work where a great deal is not expected, results are far from satisfactory. The worst specimen in the lot is the statement of January 1 for the local savings and loan association. First off the reel, the measure is too wide on all pages, making side margins much too narrow. On the back page the side margins are a full one-quarter inch, while margins at top and bottom are a full one and one-quarter inches—five times as wide. This is all the more inexcusable in view of the fact that the copy for that page is a statement of the assets from year to year, headed "Watch Us Grow." The date is at the left and the amounts at the right, and almost two inches of leaders carry the eye from the date to the amount on each line. All that was necessary was to use fewer leaders to the line and the side margins would thus have been increased and the type page made to conform to the shape of the paper page. The head, "Watch Us Grow," is too small and insignificant as set in eight-point machine capitals. The front page is a jumble. The name of the association, which is deserving of major display, is too small and weak. The names of the officers below, set in a condensed bold modern roman, appear the more prominent. Furthermore, the latter type face does not harmonize at all with the extended Copperplate Gothic used for

what should have been the main display. The page appears crowded, due to the arrangement and the fact that the names of officers are set needlessly large, as well as because these lines are spaced needlessly far apart. No doubt what has been said with respect to the first and fourth pages will show you what is wrong with the inside "spread." Nowhere in this job is space used to good advantage. It is wasted between the "assets" and "liabilities" columns of the statement; it is wasted at the sides of the oath below. The lines of the heading, set in the crude block letter, are crowded too closely. The general form of the statement for the *Sun* is satisfactory, and it would be altogether satisfactory had a good type face been employed. The designer of the Parsons series, Will Ransom, told the writer only the other day it bored him to tears to see the way it is some-

times abused. The typefounder nearly always shows it in good taste, but, despite the value of Parsons, it is no more suited to all cap. lines than are text or missal caps. And what two faces could be more unlike each other than this Parsons and Copperplate Gothic? The letterhead for the savings association is, of course, the best of the lot, yet here, again, the type face used has little to recommend it. We could even pass that if the lines were shaped up better, so that the main group would not be so wide, and if there were a little more daylight above the main line. We hope you will not read rancor between the lines of this item, for none is felt or intended at this end. In the space available we have told you as much as we can think of that will help you.

STRATHMORE PAPER COMPANY, Mittineague, Massachusetts.—While it is contrary to the policy

of the editor of this department to advertise advertisers, there are times when mention of a firm that has something to sell our readers is not only permissible but desirable from the standpoint of the constructive interest their products may have for our readers. That is the case with respect to the series of direct advertising folders and booklets you have issued under the name of the Strathmore Artists Series, which are so alive with stimulating help we feel every reader should have copies. In this series, which was designed to emphasize your slogan, "Paper Is Part of the Picture"—which by the way is as true as it is clever, though not so generally appreciated as it ought to be—the best artists have been called upon, and their work and the accompanying informative text constitute a wealth of information that no self-respecting printer can deny himself. Certainly the Strathmore Paper Company deserves commendation for having in its advertising given real help to the printer. Furthermore, that's the kind of advertising that does the business.



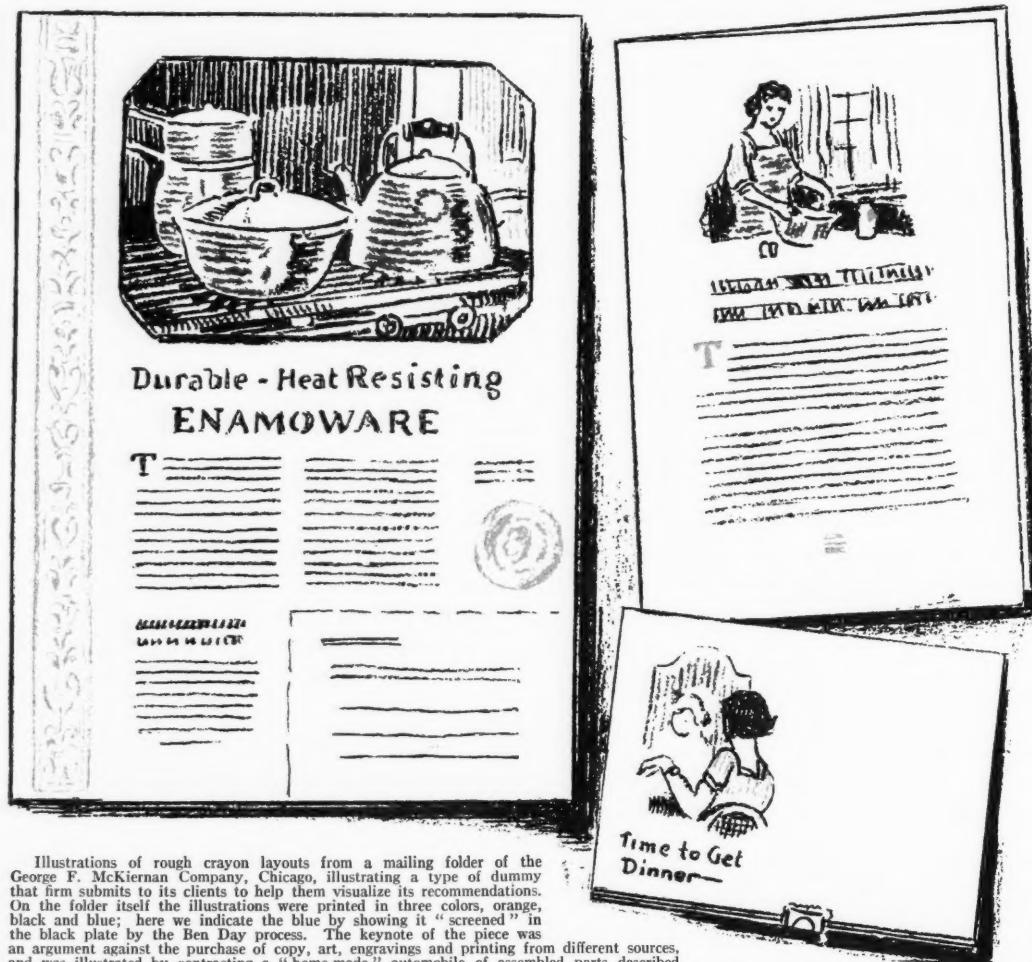
Interesting label design by La Fayette Doerty, Findlay, Ohio. The original was printed in orange and black, and is particularly striking.

The Roundup Tribune, Roundup, Montana.—On the letterhead for H. Jaffe the original furnished you as copy is a "scream"—positively as bad as it was possible to make it. In printing the job you used Copperplate Gothic sufficiently large to be prominent enough, it would seem, to suit any one. Evidently it did not, for this very good job was rejected in favor of overlarge and overbold display that creates a very gaudy and cheap looking appearance. The customer is *not* always right. Not one in a thousand disregards the doctor's advice when it comes to the matter of knowing what's

cuts, which, according to our idea, should be placed in the center. No fault whatever can be found with the display pages.

CLAREMONT SCHOOL PRINT SHOP, New York city.—As the product of students in a school printing plant the thirteen Flag Day wall cards, enclosed in a portfolio, are commendable. In design and typography most of them might be better, the title of the portfolio particularly. The type of this page is too nearly of the same size; we find very little variation between the different display units. What constitutes the main display in the

by birth or choice," is not attractive, because the handling does not take into consideration the character of the type used. Text (true gothic) type is a rich, compact black letter and ought to be closely spaced both as to words and as to lines if good results are to be had. Here, however, we find that the space between words is often wide enough for roman capitals and that the space between lines is equally and excessively wide. The use of rules printed in red beneath every line is another bad feature. Underscoring is primarily an aid to emphasis, but an entire paragraph can not be empha-



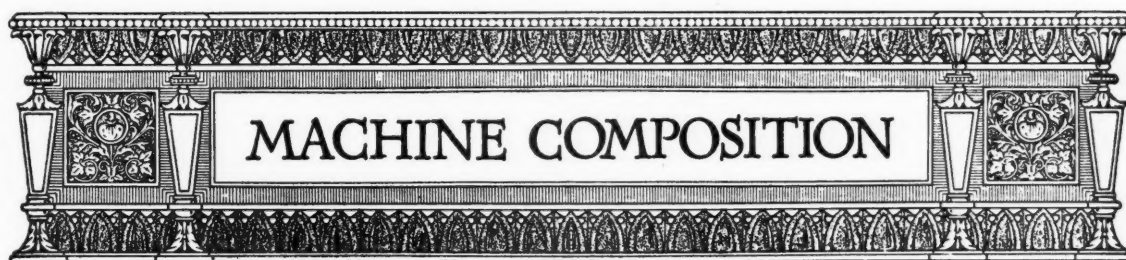
Illustrations of rough crayon layouts from a mailing folder of the George F. McKiernan Company, Chicago, illustrating a type of dummy that firm submits to its clients to help them visualize its recommendations. On the folder itself the illustrations were printed in three colors, orange, black and blue; here we indicate the blue by showing it "screened" in the black plate by the Ben Day process. The keynote of the piece was an argument against the purchase of copy, art, engravings and printing from different sources, and was illustrated by contrasting a "home-made" automobile of assembled parts described by the statement, "O, yes, it may run, but—" with a car bought complete. The question was asked, "When you can buy a well balanced, thoughtfully designed, carefully executed whole, why shop around for the essential parts, slap them together and expect results?" Pretty clever!

good for health, but a far greater number know more than the printer (they think) about good stationery and other printing. You have suffered in this respect from the fact that printers have always competed so hard for business and have catered to every whim, fancy and fallacy of buyers until said buyers think they know more about what's good for their printing than the printer does. Collectively, we have none save ourselves to blame.

ROSCOE J. BURCH, Dowagiac, Michigan.—The booklet on the Round Oak Pipeless Heating Systems is an excellent one. The type face, Cloister Old Style, is a good choice from the standpoints of legibility and appearance. As you use this face quite consistently your work has an established character that is desirable. By so standardizing a type and learning to use it right uniform excellence in all work results. While we appreciate the advantages of the layout of the text pages, placing the cuts in the outside margins, the lines are a trifle long for easy reading. We believe it would have been well to have sacrificed the advantages of unusual layout for those of greater legibility by setting the matter in two columns, running it around the

page as set is too long to bring out in uniform type and give it strength commensurate with the size of the page. It reads, "Impressions from the Types of Claremont School Print Shop Public School 42 the Bronx." While this might quite logically be considered the main title, we consider the subtitle, "Thirteen Flag Day Wall Cards Done by the Pupils," more direct and, being short, better adapted for the main display. Although what is given main display is little larger than most of the type of the page, if it were made the subtitle and the words "Thirteen Flag Day Wall Cards" were given sufficiently large display to balance the page a big start toward improvement would be made. The design as arranged is also crowded at the top and open at the bottom, the best use of white space not being made. On the title page a far better appearance would result if the poem were shaped to fit the space. Each line should be made into two, the second with a hanging indentation. The verse is too wide in relation to its depth as compared to the page, and the white space is not well apportioned as a consequence. The flag hangs too much in mid-air. The page starting "Citizens,

sized in this way. Only a single word or line in a group is emphasized by underscoring. Then, too, the prominence of the rules in red detracts from the type. Just one little detail would improve the Lincoln page. Because of the large gap of white at the bottom of the initial W, which is emphasized as a result of the large size of the letter, this initial ought to be set slightly to the left, the upper part extending into the margin. If set into the margin slightly, as suggested, the upper left corner of the mass would look more nearly squared like the upper right-hand corner, where, of course, there is no initial to introduce extra white space. Initials Y, T and V should be treated likewise, as they are not squared off as are H, N, etc. We do not like the text initials in the poem "America," particularly standing alone in the margin. Initials in poetry are at best a dangerous experiment. The very pleasing page entitled "Heart, Hand, Head" would be more pleasing if the type group more nearly approximated the shape of the page. As arranged it is too nearly square. The space is a trifle too wide around the initial, which, we think, is a little too large. Presswork is very good.



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Matrix Ear Bent

A Kentucky publisher sends a bent thin matrix and states that a number are damaged in that manner. He asks our suggestions. The front upper ear is bent slightly. The characteristic mark on the ear indicates that the damage was done by the distributor screw.

Answer.—It is possible that the matrix lift needs adjustment and perhaps the bar point needs to be replaced. To determine these two conditions you may first adjust the lift. Loosen the nut on the lift adjusting screw and turn out on the screw a trifle. Next send in a line of figures, and have the lift working, turn in slowly on the adjusting screw until the lift begins to raise matrices, then stop turning and tighten the lock nut. Send in a few lines of figures and observe how lift works. When this is done send in one line of thin matrices only; use periods, commas, small i's, l's, quotes and thin spaces, and watch if the lift separates these thin ones without picking up two at a time. If the lift should pick up two matrices at one stroke you will have to fix the bar point. To do this, remove the box and then the box bar from box. As you may not have an extra bar point on hand, take a punch and hammer and spread the bar point outward a trifle. Replace the bar and pass in one of the thinnest eight-point characters. Raise the matrix with lift and observe how much space is present between the bar point and the vertical faces of top rails. The thin matrix should just pass without resistance.

Liner Damaged by Ejector Blade

An Eastern operator states that a number of liners show the projecting lug to be damaged, presumably from the ejector blade. He asks the remedy for the trouble.

Answer.—The damage to the lugs on the liners has occurred where the ejector lever rod was in use and where the cam shoe forward of the short segment was absent. As we do not know whether these attachments are at present on your machine, you may determine if the cam shoe is present by backing the cams and examining to find whether a shoe is attached just forward of short segment. In case it is there you can test it by having the cams normal and by moving the disk pinion without drawing it forward off the flange pin. If the pinion and disk make a perceptible movement it shows that you may need to adjust the shoe on the cam. To adjust the shoe on the cam, remove the two screws holding the shoe and turn in slightly on the screw bushings found under the shoe. When adjustment is complete and correct, the square pinion facing will have contact with shoe and will prevent the mold from being out of alignment with ejector, if the bushings and mold disk locking studs are in good order. We suggest that you advance the ejector through the mold cell and note how near the ejector comes to lug on the liner. While in this position, try the disk for play, while the pinion remains on flange pin. This test may show need of adjusting the shoe on cam if one is there. If your machine carries the ejector lever rod, which

extends forward near the stopping and starting lever, and is used to draw the ejector into the mold before starting, it may be replaced by attaching parts BB-417, BB-419 and C-1278.

Friction Clutch Slips

A northern New York publisher describes the action of his driving clutch, and states that as an experiment he packed beneath the leather buffers with paper. Several other matters are referred to on which he asks advice.

Answer.—When you removed the paper packing and the machine failed to turn over, it probably indicated that the clutch spring needed more tension. You doubtless did not need the paper under the leather shoes, but very likely the clutch spring did require more tension. Unscrew the bushing on end of shaft and remove the spring, measure its length and stretch it at least one inch. Try it then without the paper under the leather buffers, and see if the cams will not stop readily. However, if they do not it is not a serious matter; it indicates that the cams are not binding in any way and turn freely. In regard to the screw in casting block, we are unable from your sketch to determine its position. Lay block on paper and draw pencil line around it so that its position is defined. If you will send this sketch to us we will try and find the use of the screw. The magazine entrance, we believe, is not at fault when the two or three characters you mention do not enter magazine unless the entrance is opened. Examine the edge of magazine for bruises. If none are present see if the adjacent guide prevents free movement of incoming matrix.

Matrices Fail to Respond to Touch of Key Button

A Wisconsin operator has some difficulty in securing a regular response to touching of key button, and as he is not well acquainted with the machine he asks advice.

Answer.—We suggest that you try out the capital letters that give trouble and when the matrix catches observe if it is touching any guide. If it fails to start from the magazine, try raising that particular keyrod by using a pair of pliers; lift to full height and see if matrix falls. This test is to see if the trouble is due to failure of escapement mechanism to release the verge. Repeat by touching of keys and observe how the end of cam yoke works in relation to the spring bar. If you find that you can release a matrix by raising the keyrod by hand and can not do so by a touch of the key button, it may mean that the spring above the pivoted end of cam yoke yields more than it should. In such a case, stretching the spring to make it stronger may help. Examine roller under cam and see that no groove is present. These observations, however, should not be done unless you are certain no obstruction exists, such as dirty matrices or burrs on matrix ears. Try polishing ears of the matrices with the magazine brush, using a small amount of graphite thereon. Brush out the magazine, and after it is free from dust polish with graphite on the same brush.

Projection on Base of Slug

An Indiana operator describes the base of a slug cast on his machine as having a slight projection from each wall of the slug and wants to know how to remedy the trouble.

Answer.—We regret that you did not send a slug showing the fin of metal on base. Possibly you may correct it by scraping mold with a sharp piece of brass rule, removing all adhering metal, then set back mold wiper so that it keeps metal from adhering. If the mold has been rounded off on the back it will be difficult to correct the trouble. A grinding may be necessary. Be certain that in the cleaning of the mold no abrasive material is ever applied. Scraping with a sharp brass rule will do no harm. It is advisable in a trouble of this kind to send a slug for examination. In matrix troubles enclose damaged matrix.

Splashes Back of the Mold Disk

An Illinois and an Arkansas operator ask practically the same question: "How can back splashes of metal be prevented?" One operator had more trouble on long measure than on short. The other does not refer to the length of the slug.

Answer.—We suggest that you change to thirteen-em measure and test lockup in this way: Clean off back of mold, see that no metal adheres. Ink entire surface of mold that has contact with mouthpiece. In applying the ink see that the coating is *thin* and *even*, otherwise the test is not conclusive. Be sure that the right end of left liner is not sprung forward, as this condition alone sometimes allows a slight leakage of metal which remains attached to the mouthpiece. See that pot-lever spring is not broken and that it has sufficient tension to give a firm lockup.

Operator Is Troubled With Transpositions

An Illinois operator states that he is troubled with transpositions in his machine composition. Also the assembler gives trouble by the clogging of matrices. Obviously we could not suggest the cause of these troubles except in a general way.

Answer.—We regret that you did not send a proof showing the nature of the transpositions. We can not give a comprehensive reply without a proof showing how the matrices are misplaced. When matrices pi up while assembling you should endeavor to locate the interfering character and the manner in which it catches. When this is found you may then determine how to prevent the abnormal action. We can not suggest a hard and fast rule for preventing matrices binding. One must make a close examination of the line while assembling and ascertain where the interference occurs that causes matrices to bind and clog. The original chute spring answers every purpose if placed in its correct position. The fiber buffer on the front rail of assembling elevator should be replaced whenever its surface is depressed from wear; every month or two if the machine receives much service. Replace star wheel just as often.

Metal Splashes Back of Disk

A North Carolina operator using a machine equipped with electric pot states that he has lately been troubled with metal splashes back of mold disk.

Answer.—We suggest that you try the mouthpiece on medium heat when running on ordinary news matter. If jets are closed by lack of heat, turn to high; if squirts occur on high you should test lockup to determine if the pot mouthpiece locks evenly against the mold. Also see if the lockup is tight enough. To make the first test, clean adhering metal from back of mold, apply a thin, even coating of red ink on back of mold and allow cams to make a full revolution. Examine impression on mouthpiece and note if uniform contact is

indicated by ink. If you observe that the transfer of ink to mouthpiece shows irregular it may indicate the need of a closer union on either end. For example, if right end of mouthpiece shows a weak impression of the red ink you should move forward the right side of pot. This operation is readily accomplished by the screws near lower end of right pot-leg. Loosen bottom screw and back screw a trifle and turn in on front screw. Make another ink test to verify. Note also if pot-lever spring yields more than $\frac{1}{16}$ inch. If so, increase stress of spring by front nut.

Delivery Slide Does Not Start Quickly Enough

An Ohio operator asks why the delivery slide is slow in starting when the assembling elevator is raised.

Answer.—We would suggest that you examine the screw that attaches the assembling elevator releasing bar to the delivery slide. If this screw works loose it may bind on the back edge of the spaceband box chute. It may be seen readily and turned in when delivery slide is normal. If that is not the cause, we suggest that you remove the pump piston from cylinder and wash leather with gasoline, clean inside of cylinder with a rag, rub a trifle of graphite on leather packing. This may prevent the sticking of the slide. We presume you graphite the delivery slide instead of oiling it. If the slide does not return far enough to latch properly you may have to set cam roller arm; see page 34 of "The Mechanism of the Linotype."

Adjustment of Side Trimming Knives Does Not Hold

An Iowa operator has trouble holding the adjustment of his side trimming knives. It seems to change without any discernible cause.

Answer.—Examine mold disk locking studs and bushing and see that they are not worn. Remove the mold or molds, as the case may be. Clean the under side of mold body and also place in pocket where body of mold has contact. Replace mold with liners and bring the four fastening screws to a light bearing, then tighten the three clamping screws firmly and finally tighten the four fastening screws. Cast a thirty-em cap. line, and set left-hand knife to trim smooth side of slug correctly. Then set the right-hand knife to trim the slug to standard thickness. Be sure that the knife fastening screws are tightened firmly.

Distributor Troubles Annoy Operator

An operator who particularly asks that his identity be not disclosed asks several questions in regard to magazine entrance, as well as in regard to distributor stops.

Answer.—In regard to letters to this department, no information is ever divulged that will reveal the identity of a correspondent, so that no writer need have any fear in that respect. In the matter of distributor trouble and the manner of adjusting the channel entrance of magazine, when the entrance is closed, the contact of screws against the frame of the magazine should allow at least $\frac{1}{32}$ inch between the guides and the back edge of the magazine. As to the cause of bruises on back edges, it appears that all conditions are favorable to proper operation, as you state guides are not bent, and that teeth and ears are in good condition. We suggest that you test with a spirit level by placing it on round rod above back distributor screw. As you observe the bubble in glass see if it shows to the right of the line; if so, raise the two extending toes of the base on keyboard side just enough to cause the bubble to move to the left of the center. This really makes the box end of screws a trifle lower than the opposite end. This may help you diminish some of the stops. At any rate it would be well to give the matter a trial. We assume that you have examined the back edge of magazine for bruises and that the front edge of the guides match properly with channel divisions.

Collectanea Typographica

By HENRY LEWIS BULLEN

Books be the torches fed with oil divine,
To light our pathway thro' a glorious
mine,
Ope' boundless treasuries of human
thought,
And bid us marvel o'er what God hath
wrought.

—Francis I. Maule.

* * * *

IF a thousand dollars' worth of printing brings in five thousand dollars of net profit to the man who pays for it, can the printer be overpaid?

* * * *

THAT is a wise printer who is able to collect from his customer a reasonably small percentage of the intangible values embodied in his work. It is more than fair to charge for these. They are, in fact, the greater values.

* * * *

Frederic W. Goudy and His Gold Medal

MR. GOUDY, the distinguished type designer, decorative artist and printer, has been awarded the Allied Arts Gold Medal of the American Institute of Architects, for meritorious work in the art of typography and his devotion to its advancement. This is an event of good import to printing, as well as a well-deserved honor to Mr. Goudy. To be recognized as an allied art by this great association of architects is a great step toward the reinstatement of that status among the learned and art professions which printing lost a little more than a hundred years ago. Mr. Goudy's good work, and his vigorous administration of the American Institute of Graphic Arts during his presidency, have been influential in gaining this acknowledgment, which the printing art is more and more on the way to deserve and hold without challenge.

Mitchell Kennerley, publisher, 489 Park avenue, New York, celebrates Mr. Goudy's new high honors by announcing a new volume by Mr. Goudy, "Elements of Lettering," with thirteen full-page plates, text composed by Bertha M. Goudy, in type designed by the author, uniform with one of Mr. Goudy's mas-

terpieces, "The Alphabet." The price is \$5, and no printer who has a soul above the machinery of his business can afford to be without it. *Collectanea* received the prospectus today, and hastened to secure a copy. In the same prospectus, a second edition of "The Alphabet" is announced, price \$6. Those who have failed to get a copy of the first edition can overcome this lack by ordering a copy of the second edition. It is a book which will be a classic in the literature

Army Printing Outfits

A PICTURE reached *Collectanea* the other day of the first printing outfit specially designed for use at an army field headquarters. We reproduce it.

L'Imprimerie Imperiale de Armée d'Italie was the first printing office on wheels. We see nothing but the wagon, but when in use the covers swung back on each side, forming case stands. The covered type cases were put on these stands. The orders of the day and announce-



The first printing outfit accompanying an army in the field. French Imperial Army Printing Office, attached to army headquarters during the war between the French and Austrians in Italy in 1859, which ended the Austrian occupation of Italy, except such territory as was restored to Italy at end of the Great War. See accompanying article on Army Printing Outfits.

of typography forever. The first edition is now worth more than the price at which it was issued. It has entered the rare-book class.

Do not forget that anything Mr. Goudy prints or has printed has a special value—a value which will increase with time. The worst mistake *Collectanea* ever made in book buying was to neglect to secure William Morris's imprints as they appeared. Every one of them is now selling at five or six times its original price, and, of course, every typographic collector should have them. Don't make that mistake with Goudy, who is a much greater type designer than Morris was. * * * *

MEN who speak well often lead other men. A printer who knows the power latent in his types may wield an influence surpassing that of the greatest orator. Wake up your sleeping types.

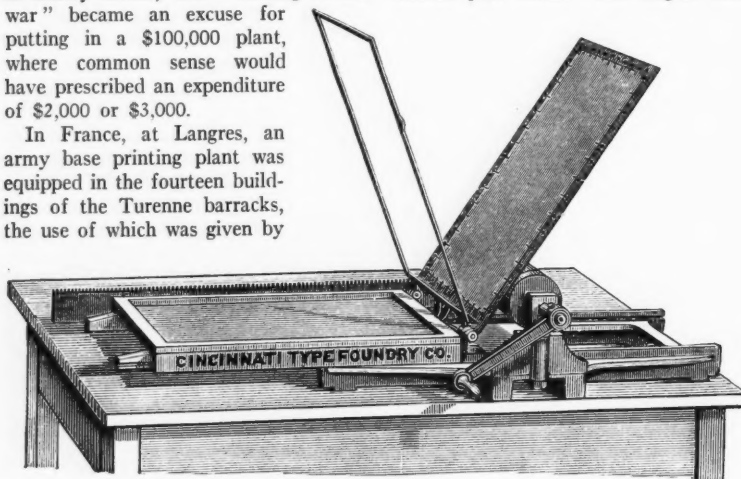
ments were put in type by two uniformed compositors. A miniature lever hand-press was unlimbered and ink and paper taken out of their receptacles by the third man. This was in 1859, when the French army was helping the Italians to liberate their country from the Austrian control which had existed from 1815.

In our Civil War each army had its traveling printing outfit. We show a picture of the press used, its name Army Press, designed and made at request of the War Department, in 1862, by Henry Barth, part owner of the Cincinnati Type Foundry. The press was secured on a stout table in which there were places for six covered type cases, paper, ink, rollers, tools, etc., so that it could be quickly moved from one place to another as the army advanced or retreated.

Perhaps in the Civil War economy was carried to an extreme in such things as candy, ice cream, army newspapers with

comic sections, chocolate, paid entertainers, hospitals and surgical materials, but during our Great (but, alas! futile) War the word economy was erased from the national lexicon. Almost every army base on this side had an expensive printing plant. We had two large printing plants in France. On these various printing plants unnecessary millions were spent. In this country most of the necessary printing could have been done better and more economically by printers in nearby towns; but "winning of the war" became an excuse for putting in a \$100,000 plant, where common sense would have prescribed an expenditure of \$2,000 or \$3,000.

In France, at Langres, an army base printing plant was equipped in the fourteen buildings of the Turenne barracks, the use of which was given by



Army Press invented in 1862 by Henry Barth, part owner of the Cincinnati Type Foundry, at request of the United States War Department, for use with armies in the field. Many of them were afterward sold under the name Army Press, for use in small country printing offices and for proof presses in larger plants. Dealers in printing machinery in South America ordered Army Presses in dozen lots. Their manufacture ceased some time between 1885 and 1890. For the army the size inside chase was 14½ by 21 inches. Eventually three larger sizes were made, the largest being 19½ by 26 inches. There have been many worse printing presses.

the French Government. The available floor space was 21,150 square feet. There were departments of typography, lithography, process engraving and stereotyping. Doubtless a complete and large equipment was needed, and, needless to say, no expense was spared. The Langres plant appears to have attended strictly to military business. But this was not the only plant in France. When General Pershing arrived in France, in advance of his armies, he had at his first headquarters in Paris a printing outfit consisting of one cylinder press, one job press, a paper cutter, types, etc. In the latter part of 1917 the printing plant of Kossuth & Co., Paris, was purchased. It had five cylinder presses, and other equipment in proportion. In July, 1918, the complete plant of E. Desgrand-champs, Paris, was acquired. Both these plants were expanded. In October, 1918, one month before the armistice was signed, the enormous and famous plant known as the Paul Dupont Imprimerie, at Clichy, near Paris, one of the largest in France, was leased. These plants were eventually manned by men from the armies. Collectively they were known as the Central Printing Plant.

In these various plants in Paris, between December 26, 1917, and May 16, 1919, 2,249,135 pounds of paper and card stock were used and 151,000,000 separate pieces of printed matter were produced. Of presumably necessary things there were a million and a half telegraph blanks monthly for the signal corps, probably not all used for telegraphing; three million letterheads, for prisoners of war, who must have been continually writing; besides half a million post cards. The largest order

executed was for 40,000,000 bread labels! These labels were for the purpose of pasting on each loaf of bread produced by the A. E. F. bakeries, for what purpose we can not imagine. They were printed on gummed paper and were perforated. The signal corps orders aggregated 25,000,000 pieces on seventy different blank forms. All this, let it be remembered, was additional to the printing done at Langres. It required an enormous lot of printing "to win the war."

The famous official newspaper of the American armies, the *Stars and Stripes*, was printed in the Central Printing Plant, besides other publications for the gratification of the soldiers. In connection with this branch of the work there were on the pay roll editors, artists and comic cartoonists.

All the illustrated newspapers of the world in 1859 featured the cute little printing outfit of the French army that liberated Italy. Each of the great American army printing centers in France, before it ceased operations, issued a book recounting its achievements. Each is fully illustrated, and is not the least interesting of the contributions to the literature of the catastrophic event.

The Centenary of Cloth Binding

THE Interlaken Mills, Providence, Rhode Island, eminent specialists in the manufacture of book cloths, remind us of the fact that cloths were first used for binding books in 1822. How could publishers get along without cloth bindings today?

It was in 1822 that Archibald Leighton effected this improvement. Prior to his innovation publishers issued their larger editions in boards — bookbinders' board, covered with paper, a method lacking both in style and in durability. Leighton purchased calico, which he dyed and calendered. The calico was not so well adapted to the binders' purpose as are our modern book cloths, as the web of the material was displeasing to the eye. To overcome this defect the covers were stamped to get a grain effect and, subsequently, it was the custom to put an embossed design on the cloth. With these improvements cloth binding became highly popular. In 1832 Leighton and a linen draper, named Wilson, had cloth specially prepared to permit stamping the title and other devices on the cloth in gold leaf. Before this improvement cloth would not take the gold leaf, making it necessary to use a paper or leather label. Not until 1841 was there a bookbinders' cloth maker; prior to that year the binders, to get suitable cloth, found it necessary to utilize separately the services of the weaver, the dyer, the calenderer and the sizer.

Archibald Leighton was a member of a family which established a bookselling business in London in 1798, carrying on bookbinding in connection with it, as was then a general practice. The business continues under the title of J. & J. Leighton, Limited, celebrated as dealers in rare books. The Kelmscott editions of William Morris were bound by the Leightons.

* * * *

A Printer's Apology

STEPHANUS CORALLUS, printer, of Parma, makes the following apology in a book printed by him in 1473: "Should you find any blots in this work, excellent reader, lay scorn aside, for Stephanus Corallus of Lyons, provoked by the ill will of certain envious folks who tried to print the same book, finished it more quickly than asparagus is cooked, corrected it with the utmost zeal, and published it, for students of literature to read, at Parma, March 23, 1473."

* * * *

TRUE democracy consists of doing unto others as you would have others do unto you. How many of us can stand this test? How many of us want to? Let us be humble.

Thirty-Sixth Annual Convention of the U. T. A.

BY OUR REPRESENTATIVE



LABOR and dues, so they said, would undoubtedly cause trouble and dissension at the thirty-sixth annual convention of the United Typothetæ of America, held at the Hotel Cleveland, Cleveland, Ohio, October 16 to 20. But there was no trouble, and if there was dissension it was all hidden behind the doors which were shut on formal and informal committees. At no time did any of it break loose and force its way into the convention sessions.

The convention is over, all the old officers are reelected, the labor divisions still function as a part of the Typothetæ with names to be chosen by the divisions themselves but not to include the words "United Typothetæ of America," the dues remain the same, and every one is apparently happier and better satisfied than delegates have ever been before in the history of U. T. A. meetings.

Since all the things which really affect the life and growth and usefulness of the great master printers' association of North America came to a head and were acted upon in the executive session, held on Thursday morning, October 19, let that session receive first and fullest consideration.

Of the resolutions presented by the Committee on Resolutions the most important were those reiterating the demand for a retail price list, calling upon paper manufacturers and jobbers to identify all cases of paper with the name of the manufacturer, and that which directs the department of research to revise the commercial section of the Typothetæ Standard Guide so that production hour records will take the place of prices. This last resolution is of particular importance, since it seems to remove the condition upon which was based the main complaint of the Federal Trade Commission in its case against the Typothetæ and opens the way to the establishment of a production engineering department within the general offices. The substance of the resolutions in the order presented and unanimously adopted, follows:

- 1.—Endorses U. T. A. School of Printing at Indianapolis and urges every local to send one or more students there each year.
- 2.—Commends Government Printing Office for installing apprenticeship training system and pledges support of U. T. A.
- 3.—Instructs president to appoint four delegates to accept the invitation of the Swedish Master Printers' Association to attend the International Printers' Congress at Gothenburg June 4 to 6, 1923.
- 4.—Calls upon the makers and merchants of paper to identify all papers with the names of the makers.
- 5.—Reiterates Printing Trades Customs.
- 6.—Approves the principles of the American Printers' Cost Commission.
- 7.—Recommends that the Committee on Legislation take steps to have the duty on casein, used in the manufacture of paper, lowered.
- 8.—Thanks manufacturers and supply men for various loans of equipment and supplies to the Indianapolis school.
- 9.—Instructs Retail Price List Committee to continue work and to recommend ways and means to secure the retail list throughout the United States and Canada.
- 10.—Instructs department of research to take necessary steps to secure average records of production which will be substituted for prices in commercial section of the Standard Guide.
- 11.—Approves department of education plan for apprentice training.
- 12.—Reaffirms Code of Ethics.
- 13.—Expresses gratitude to officers for the work of the year.
- 14.—Vote of thanks to Cleveland Graphic Arts Club for convention work.

Here then was at least one difficulty ironed out. Plans had been made and approved which will take the Standard Guide out of the class of activities frowned upon by the Federal Trade Commission. But the real difficulties seemed to be ahead. When amendments to the constitution came along as the next order of business, every one brightened up in anticipation of a lively argument.

But there was little argument. The first amendment proposed had to do with the basic policy of the organization. It was read by Secretary Miller as follows:

Filed by the Grand Rapids Typothetæ of Grand Rapids, Michigan, August 3, 1922.

I.—Declaration of Policy.—Repeal present paragraph I and enact a new paragraph I to read as follows:

I. This association believes in and endorses the open-shop or American plan of employment in the plants of its members, but recognizes the rights of its members to conduct union or non-union offices if they so desire, employing whomsoever they may deem fit in their respective establishments.

Mr. Cargyl, of Grand Rapids, rose and spoke briefly in favor of the amendment; William Green, of New York, asked for assurance that the American plan meant the same thing as open-shop plan, the amendment was put to a vote and passed unanimously, leaving those gasping who had always believed that the U. T. A. as a body was not concerned with labor.

But the greater surprise was still to come. Reading his way through many amendments to Article II, filed by Fred W. Gage as a member, which consolidate the wordings in many cases, make the meanings more clear, and leave the statement as to labor divisions to be handled in Article III, the secretary came to an amendment filed by the St. Paul Typothetæ calling for a militant open-shop policy as a part of the fundamental principles of the Typothetæ. Without comment, other than that he thought it best for the organization as a whole, Mr. Gleason, of St. Paul, speaking as the delegate from the organization which filed the amendment, rose and withdrew it.

Then came the composite amendment proposed by several local associations and calling for the abolishment of the labor divisions. Here was the Chicago situation, the Columbus situation, the Milwaukee situation and the St. Louis situation in a nutshell. After a motion to adopt, by President Hawkins, of the Chicago Typothetæ, and some discussion, first President Hawkins, then delegates from each of the other three locals which had filed the amendment, rose and withdrew it, to the accompaniment of loud applause.

And then, when Article III, in which the formation of the labor divisions was already provided for, came up for discussion, Past-President Albert W. Finlay rose and read a compromise amendment which does not change the present labor division setup in the slightest degree except in name. They are to be called "affiliated associations" and may adopt individual names as they see fit, except that these names must not contain the words "United Typothetæ of America" and no contracts made by either body may contain these words. The compromise amendment was unanimously adopted.

Later the matter of pay rolls and dues was handled as smoothly as was the matter of labor and with the same result—no change. Thus did conciliation tactics, at work in day and night bedroom sessions throughout the Hotel Cleveland from the beginning of the convention, bear their fruit—the palm of peace.

The members of nominating committee had already reported their unanimous choice of all of the old officers for the

coming year. And so, when the applause of election had died away, the list of officers remained as it has been for the past year — J. Linton Engle, president; J. Clark Acton, first vice-president and chairman of the executive committee; George K. Horn, B. F. Scribner and R. B. Nelson, vice-presidents, and Fred W. Gage, treasurer.

Meanwhile the Open and Closed Shop Divisions, now affiliated associations, instead of divisions of the U. T. A., had held meetings in which interest ran high. As a result of these meetings, the new officers of the open-shop group are Albert W. Finlay, chairman; George K. Hebb, vice-chairman, and John W. Demarest, secretary-treasurer. Of the closed-shop group, E. F. Eilert is chairman; Theodore H. Hawkins, vice-chairman, and E. E. Laxman, secretary-treasurer.

Progressive action was taken by the closed-shop group in approving joint action with the printing trades unions in an apprenticeship program providing for the appointment of joint apprenticeship committees, and in a health survey. Continued affiliation with the International Joint Conference Council was also approved.

Meanwhile the largest and best known of the auxiliary associations, the International Trade Composition Association, was holding its convention at the Hotel Winton. Here the election of officers resulted in the appointment of Charles G. Goodfriend, of the Falcon Company, New York, as president and representative on the Executive Council of the U. T. A.; Henry C. Alwes, Western Typesetting Company, Kansas City, Missouri, as vice-president, and David W. Mathews, Mathews Typesetting Company, Chicago, as the reelected treasurer. Frank M. Sherman, who has given long and faithful service to this association, was reelected secretary.

The high standard set by the speakers at both conventions in the subject matter of their addresses will be long remembered by all who heard them.

Out of the hazy mass of memories which too often follows attendance at such a convention and the hearing of many talks, stands an impression of forcefulness and sound wisdom which showed through the words of J. Linton Engle as he gave the annual address of the president; a stirring talk on the subject, "Ideals and Living Up to Them," delivered with all the effect of the trained orator by Henry Russell Miller, of Pittsburgh; the sound advice of John Sullivan, of the Association of National Advertisers, who prophesied the early death of much of the wasteful advertising now filling our magazines and mailing pieces; and the conciliation talk of James J. Hoban, president of the Cleveland Typographical Union, who, before the Trade Composition Association, charged the employers of America with gross neglect in their training of apprentices.

Without doubt one reason for the success of the administration program in regard to the labor divisions was the strong appeal for solidarity which Mr. Engle made in his address when he said in part:

"Should this convention at its executive session on Thursday elect to abolish the labor divisions, one foregone result is that as sure as sunrise and sunset you will create two outside organizations, one for the open shop and one for the closed shop. You will then have three organizations, with the virility of the U. T. A. greatly impaired. It is my hope that there will be no change in our setup of the two labor divisions.

"In considering this matter of labor policy within the ranks of the United Typothetæ of America it may be interesting for you to know that all the officers of the U. T. A. are today the heads of open shops. I am speaking of the president, the first vice-president, the treasurer and the three vice-presidents. The executive council of ten members is made of eight from open shops and two from closed shops. You can easily observe, therefore, that while the executive council is an absolutely impartial body, the personnel is overwhelmingly for the open shop."

There were three round-table meetings, one for the discussion of the retail price list for paper, a second annual session of the educational round table, instituted last year at Toronto, and a new better-printing round table, under the direction of the Committee on Better Printing.

The last was perhaps the most interesting of the three, as it put before the membership of the U. T. A. a new design for a new association emblem. Speaking on the subject, "The Mark of the Better Printer," Harry L. Gage, of the department of linotype typography of the Mergenthaler Linotype Company, brought before the meeting in lantern slides a collection of early printers' marks, ending this phase of his talk with a slide showing thirty early marks built on the same general design, the cross with two bars surmounting a circle, the whole superimposed on a solid background in black or color.

He then showed the original U. T. A. emblem with the Prussian eagle, the present emblem with the American eagle, and the two designs submitted to the Executive Council of the U. T. A. by the Committee on Better Printing, which were rejected by the former body. Following this he flashed on the screen for the first showing a rough sketch of a new emblem, designed by Bruce Rogers, to be submitted to the U. T. A. The new design is a beautiful thing, following the traditions of the cross and circle mark. The upper half consists of the two-barred cross with the words "United Typothetæ of America" balancing the cross bars, and a well designed "U. T. A." monogram filling the circle.

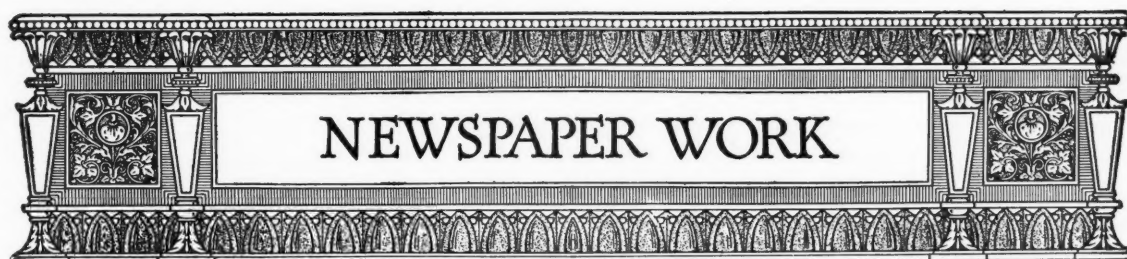
Instant enthusiasm greeted its showing. After a short discussion Fred W. Gage, Harry's father and treasurer of the U. T. A., moved that the better-printing round table recommend to the executive session of the U. T. A. on the following day that this new design be adopted as the official U. T. A. emblem. Mr. Gage's resolution was unanimously adopted by those in session at the meeting, showing that there was no doubt as to the feelings of those who had seen it. However, somewhere between this meeting and the executive session of the following day this action became sidetracked and nothing further was done about the emblem, so that the old emblem still exists as the official mark of the Typothetæ.

Attendance at the convention passed the thousand mark, although an accurate count was impossible, due to the fact that many did not register. This was partly the result of the new ruling creating a registration fee of \$10. The paid registration exceeded eight hundred.

Never had those who gather in the lobby of a U. T. A. convention hotel seen more faces of men whose accomplishments in one phase or another of the printing industry have made them famous. There were Frederic W. Goudy, whom some call the greatest living type designer; William Edwin Rudge, Hal Marchbanks and Norman T. A. Munder, who stand securely on top of the upper crust of America's finest printers; William Green, William John Eynon and G. Frederic Kalkhoff, whose names have been connected with U. T. A. activities for as long as most of us can remember, and scores of others who would instantly be recognized by name by any one connected with printing.

A new child of the U. T. A., born at the Cleveland convention, is the Manifold and Loose Leaf Division. Little was done except to form the division, make tentative plans and elect officers as follows: H. L. Bonn, of the Argo Manifold Company, New York city, president; Oscar Lowenbach, of the B. Lowenbach & Sons Company, Milwaukee, vice-president, and C. E. Payne, secretary-treasurer.

When all was said and done, and overcrowded trains carried wearied delegates and guests away from the Sixth City, there was a feeling among them all that the U. T. A., after having passed through two hazardous years, had entered again on a period of harmony and progress in which great things may be accomplished.



BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Incorporating Newspaper Organizations

We note that the Missouri Press Association has become incorporated under the laws of that State, and upon the recent election of officers it takes its place as a recognized institution in Missouri which will continue an effective agent of the newspapers of that State. J. S. Hubbard was last year chosen as field secretary for the State on a business plan of operation of the association similar to that in Iowa and Nebraska. He is continued in that capacity under the new corporation, and has with him in the association work the following officers: President, Dwight H. Brown, *Poplar Bluff American*; vice-president, E. Lansing, *St. Louis Globe-Democrat*; secretary, Miss Anna E. Nolen, *Monroe City News*; treasurer, H. R. Spencer, *Princeton Telegraph*. Barney Finn, of the *Sarcozie Record*; Harry Denman, *Farmington News*; H. J. Blanton, *Paris Appeal*; Charles W. Fear, *Missouri Trades Unionist*, Joplin, are the directors.

Now, that is what we conceive to be the right plan of newspaper organization. First get a set of business men for officers, have them pick out a suitable field agent or manager to look after business of the association which individual publishers can not well look after for themselves, then incorporate under the laws of the State, pay taxes and fees as other organizations and become a recognized institution to "sue and be sued." Action can then be taken against some rank abuses and frauds. (One of the latter is located in Missouri and should and probably will soon have heroic treatment.) Legislative and other business can also be handled more effectively. But above and beyond all this we view the possibility of enhancing the profession of newspaper journalism. It is rightly a profession, and if it can be promoted along professional and ethical lines will soon become recognized as such among the present standard professions of the business and literary world.

Some Advertising We Have Seen

In many thousands of miles of travel we have noted a lot of advertising that we believe is most expensive, if not wasted. Good advertising is neither expensive nor wasted, because it brings results that pay for the investment. But—

Have you ever noticed along the automobile highways occasionally a group of advertisements printed on spaces perhaps three feet square, and many of these squares all joined together to make one big board? The advertisements are usually for local concerns in the neighboring town, and these sign-boards are placed within a mile or so of the town where the advertising has been sold. Did you ever drive a car slowly enough so that you could read more than the name of one firm advertised thereon? Actually, that group of signs stands as much chance of being read with any benefit to the advertiser as Marconi stands of reading the advertisements to people in Mars. Yet somebody has gone to hundreds of towns and sold that advertising at a good price.

Another class of very expensive advertising, it seems to us, is the big but beautiful tire advertising seen all over this country from coast to coast, near towns and cities. The bill-boards used must have cost a huge sum, and the information printed so neatly upon the boards must have cost a large fraction of the cost of the boards, trifling as some of this information seems to be. The tire advertising is always beautiful and well displayed. Yet on a trip recently where some ladies occupied the same automobile for nearly five hundred miles, and for amusement and comment read as much as possible of those signs as the car passed them, we remarked that such tire advertising must be very expensive and we doubted its value, when one lady said, "Are those signs tire advertisements? I did not notice that; I only read what they said about the towns we were approaching." Can you beat that?

Single and double line advertising on boards displayed at intervals along the highways in conspicuous places does catch the eye. For instance, what has aroused more curiosity and comment than those small but plain signs you see along the roads, "Picture Just Ahead"? Not even the name of the kodak company is on the signs, but, from other and better advertising they have seen, people of intelligence quickly hook these signs up with kodaks, even though they may look in vain for the picture just ahead.

Then there is the everlasting and out-of-date advertising on hotel counters, on cigar clippers, registers, etc. Appealing to transients, largely, this advertising usually neither locates the business advertised so that anybody could find it, nor convinces anybody that the firm so advertising has anything unusual to offer. It is staid, stale and simple advertising, and is usually sold to business people who do not know how to advertise, and who refuse to advertise in newspapers or other modern mediums where their message strikes sure and hard. The restaurant menus also come in this class. Often tramps and other rovers use this as a graft to get some money as they go along. We have printed such menu cards many times for them. They come in and contract for the printed job, then, basing the sale of the spaces on the cost of the printing, they go out for about one hundred per cent profit on the deal—and get it. Again it is usually the non-advertiser who "takes a shot" at this sort of wasteful advertising, and ever after crawls back in his hole and says it doesn't pay! We do not say that some of this sort of restaurant advertising can not be made attractive and possibly worth while, but throughout the country districts these remarks do apply.

A sort of along-the-road bill-board advertising that strikes us as being better is some that has appeared more recently. It is a moderate-sized and neatly printed sign-board giving the exact distance from the spot to a certain city and then names the firm in that city who put the sign up. At the bottom is a blackboard space, blank, on which the farmer can print with chalk any special thing he has to offer for sale, and his name is printed under that. Placed on private property under

Review of Newspapers and Advertisements

By J. L. FRAZIER

C. E. WORTHINGTON, Wichita Falls, Texas.—The advertisement of the Faith storage battery is decidedly unusual, largely as a result of the wide background-border of hair-line rules. It surely stands out and catches the eye. As a suggestion that may stimulate ideas for getting away from the ordinary we are reproducing the advertisement.

The Elgin Daily Courier, Elgin, Illinois.—Your special "Historical Edition" is a mighty fine one, the advertisements of the two sections devoted to historical articles being the best we have seen in many months. A characteristic example is reproduced. Those in the regular news section are by no means so good, being crowded, overdisplayed and displeasing in appearance as a result of mixing inharmonious types. The print is excellent throughout, halftone illustrations being admirably rendered on the ordinary news-print used for the edition.

The *Marietta Sunday Times*, Marietta, Ohio.—The first page of the news section of your September 3 issue is very bad. Honestly, now, don't you think a three-line head of half inch bold letters over an item of eight eight-point lines relating the destruction of a warehouse in Dallas, Texas, is quite too sensational? The head is two inches deep, the story one. So many of these large bold heads not only look bad but give such prominence to minor items you must be at a severe handicap to give a real story the prominence it warrants. Advertisements and "inside" makeup are very good, as is also the presswork, although some of the advertisements in which the condensed style of block letter commonly used for news headings is featured in display are not so pleasing as they would be if a more attractive face were used. An especially effective page advertisement of a local bank is reproduced.

The Plymouth Daily Pilot, Plymouth, Indiana.—Your "Dedication Edition" is a commendable one, your new building a handsome structure. A paper in a community of the size of Plymouth with a home such as the *Pilot* has, must be the town's leading institution. Advertisements, particularly the large displays, are excellent, as are most of the smaller ones, too. Simplicity of arrangement and restraint in the amount of display are the features that make

adequate white space — the result is good. On the other hand there are numerous complex and crowded displays, where big type is featured throughout. Unfortunately these particular advertisements are displayed in condensed block letter, which may be all right on circus posters and the like but not in newspaper advertisements. The simplest displays are most effective, because they do not look hard to read and do not confuse.

The Milford Chronicle, Milford, Delaware.—On the whole the paper is very good, the printing being excellent. We do not like the larger news headings, as, with all decks set in extra-condensed Cheltenham Bold capitals, the

[illegible]

In this page advertisement from the Elgin (Ill.) *Daily Courier*, historical edition, the advantages of wide masses of white space are patent. It represents a decided distinction from the conventionally arranged newspaper advertisement, and its very unusual appearance compels attention.

them good. The use of a thin display letter in many of them detracts from the general effectiveness that would characterize them if a good display letter of regular shape had been used instead. The display is wholly too weak on the two-page spread entitled "Bargains That the Merchants Offer You on Sale Today," and on which the title is at the bottom instead of across the top, where it ought to be.

New Castle News, New Castle, Pennsylvania.—The special edition commemorating the fortieth anniversary of the service of Fred L. Rentz, manager, on the *News*, is a commendable one in all respects. Aside from the interesting news matter the feature of greatest interest is the clean presswork. Advertisements, however, are of quite widely varying quality. Where display types of regular shape are utilized and few lines are brought out in big type—with

FAITH

The New
Storage Battery

—Made in—
**"The City
That Faith Built"**

• A new manufactured product for
 Wichita Falls — an automobile
 storage battery, built on quality
 principles and backed by a bank-
 ing guarantee agreement.

• This is your battery — there is
 none better made. Every process
 is supervised by experts, every
 step is checked. The finished
 product has no superior and is
 dedicated to the city that built
 built.

First Public Appearance
 Wichita Falls Third Annual
Automobile Show

Continuing Through
MARCH 6-7-8

Manufactured By
Randle Auto Supply
 WICHITA FALLS, TEXAS







Interesting use of hair-line rule to form border and background of page advertisement by C. E. Worthington, of the Wichita Falls (Texas) *Daily Times*.

effect is displeasing. They look difficult to read, too, particularly since the lines are crowded. The main decks, the first and third, which are short, are satisfactory in capitals, and they would add variety to the effect if the minor and longer decks, the second and fourth, were set in lower-case. The main decks would then have better emphasis. It would be a good plan to place some of these larger headings in the lower part of the page, too, as then the interest would be spread out and the page would appear to be better balanced than it does with all of them at the top. Advertisements average well, the faults being crowding in some instances and the quite too frequent mixing of types. The effect is particularly displeasing when extra-condensed and extended types are used to the pages a pleasing appearance of order that can not help but be noticed by readers.

Beatrice Daily Express, Beatrice, Nebraska.—Your "Industrial Commercial" edition of four pages is excellent in every way save the print, which is so pale that the copy we received that some of the illustrations are scarcely distinguishable. Advertisements are neatly arranged and effectively displayed along simple lines, the two special pages of "Fair Week" advertising being especially good. The most praiseworthy feature, however, is the makeup, advertisements being almost consistently pyramided, which contributes to the pages an appearance of order that is always pleasing.

Lebanon Daily News, Lebanon, Pennsylvania.—You are entitled to a feeling of pride over the special "Fiftieth Anniversary and National Publicity" edition of ninety-six pages, particularly over the fine volume of advertising contained and, in somewhat less measure, over the interesting text matter. The print is only fair, and while you doubtless used the yellow stock to suggest gold ("Golden" Anniversary) we consider that it falls short of the mark and, on the contrary, makes rather a cheap appearance, particularly when a number of the pages are printed in two colors, red and black. The advantages of white paper would more than offset the hoped-for advantages of yellow. Advertisements are very poor, mainly because they are overbold and crowded, and also as a result of mixing faces, four and five different styles of type being found in one advertisement. The appearance of the paper would have been better, too, if the advertisements had been pyramided. Print is fair. The appropriate and excellently designed first page of this special edition is reproduced on the preceding page.

The Collingswood American, Collingswood, New Jersey.—Except for the small advertisements at the bottom—and, happily, they are not conspicuous—your first page is neat. The print is quite good, too. Advertisements are weak, the display being quite too small. Even then the variety of different styles and shapes of types looks bad.

FREE PRESS PUBLISHING COMPANY, St. Peter, Minnesota.—Our compliments are extended upon the very handsome paper, *Brett Quality News*, printed by you for the George E. Brett Company department store, Mankato. The first page is reproduced. While it has the appearance of a regular news paper our readers will note that what appear to be news items are in reality advertisements for different articles handled by the store. The full-page advertisements on pages 2 and 3 are arranged and displayed in a striking manner, semi-bargain style. Their sole weakness rests with the borders, particularly the outside one, the old "ribbon" style seldom seen these days. Plain rule borders of three or four point would make the paper neater looking and the display of advertisements more striking and clean cut. The name of the firm does not

tenham Bold so largely used for major display lines you would do better to use regular Cheltenham Bold capitals and lower-case. Display strength is seldom attained through the use of condensed and extra-condensed types, for, while higher letters may be used than if types of regular shape were employed they are enough narrower, as a rule, to offset the seeming advantage of increased height. While the logical use of extra-condensed letters is on lines too long for the space available, we note that in almost every case where you have used them the line lacks considerable of filling the measure. In other words, extra-condensed type is not justified unless it fills the line and thereby indicates that it was necessary.

Mid-West Hotel Reporter, Omaha, Nebraska.—Your "Twentieth Annual Convention" number is a dandy, every feature of its production indicating unusual taste and skill. Outstanding, however, is the good print, the many halftones in the issue being faultlessly printed. The border printed in light blue adds "pep" to every page and, for that reason alone, the expense of the second color was well worth while.

The Tucumcari News, Tucumcari, New Mexico.—First page makeup is neat and well balanced, and interesting besides. It would be better only if the small single-column machine-set heads were slightly larger or bolder, for they do not stand out well. The use of two-column box heads in the second and third and in the fifth and sixth columns lends variety. The idea represents a good way to have heads at the tops of all columns without resulting in confusion. The one style of head affords a contrast for the other and the page is reproduced mainly to carry this good idea to other readers. Print is excellent and the advertisements are well arranged and displayed, to be improved, in fact, only by avoiding the use of extended and condensed types in individual displays, and, if you want to go still farther, by the standardizing of some one good style for general use.

Manton Tribune-Record, Manton, Michigan.—The outstanding good feature is the first page makeup, which on all issues sent us is interesting and attractive. You employ a sufficient variety of headings to gain all the advantages variety can give without going so far as to lose in unity and character. But the first page is the only item on the credit side of the ledger, for the advertisements and their makeup on the other pages leave much to be desired. The worst fault is either the use of so many styles of type, several widely different being found in individual displays, or the variety of ugly borders that surround these



BRETT QUALITY NEWS

1c Paid PER COPY NO. 4 Mankato, Minnesota

FURS AT 25% DISCOUNT DURING AUGUST FUR SALE

<p>Evening Gowns and Party Frocks Longer</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Betty Wain Dresses</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Lower 'Kerchiefs'</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Advanced View Gown</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Democrat's Share Has</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Big August Sale Of</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>
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Secure Furs While Prices Are So Low

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Combination In Fall

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Best Equipped Camp

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

New Ribbon Novelties

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

School Girl Ought To

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Take City The Office

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Dry Goods Economy

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

You Are Assured A

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Do You Know Your

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Republican Party Has Betrayed People, Says Senator Key Pittman of Nevada

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

First of four-page newspaper printed for a Mankato, Minnesota, department store, printed by the St. Peter (Minn.) Free Press. Note that what appear to be news items are in reality reader-advertisements. The two "inside" pages carried full-page advertisements and the back page was half reader and half display. Here's an idea that can be developed in most wide-awake communities; as an advertising idea it alone would be displeasing and confusing.

appear in either of these page advertisements, and while, of course, it appears elsewhere in the four-page paper it should by all means have been in these advertisements as well. The name of an advertiser ought to be brought to the front as often as possible and at least once in every advertisement.

The Republican Press, Butler, Missouri.—With ample space on the other seven pages for the advertisement placed on the first we can not understand why the publisher of a paper otherwise so excellent would allow it there. Does the advertiser pay for the whole page? He gets it just as surely, yes, more so, than if his advertisement took up the whole page, for, being a half-page space, and the only advertisement there, it dominates the page. The fact that the best news in the paper appears above this space adds a value the advertiser would not have if this advertisement took up all the page. Advertisements are excellent and the presswork clean and uniform. Except for page 5 (September 15 issue) advertisements are pyramided. On that page the little patch of matter beneath the two-column advertisement, in the lower right-hand corner, should have been above the advertisement, then that page would also be pyramided.

The Tri-State Farmer, Kimball, Nebraska.—Print and makeup are excellent throughout. Advertisements are fairly good, but we do not like the borders used. Although plain rules are employed as borders in some instances they are hair-line and too light to match the type matter of the advertisements. Elsewhere, "spotty" borders, made up of or featured by black square units with light lines, detract from the type. We suggest two or three point plain rule as standard border for your paper. Such a standardization of borders will add greatly to the appearance of the paper when considered as a whole at no sacrifice in effectiveness of individual advertisements. We would prefer to see fewer cap. display lines, and suggest that instead of the extra-condensed Chel-



The Tucumcari News

VOL. 12 TUCUMCARI, NEW MEXICO, THURSDAY, JULY 26, 1922 35 Cts

<p>TO COMPLETE COTTON</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Democrats Are Pledged</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>THREAT IS MADE TO</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>Organization of Democratic</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>	<p>NO CHANGE REPORTED</p> <p>Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.</p>
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JUMP IN THE POOL

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

HARDING ASKS AND IN

Many new styles in evening gowns and party frocks, all of which are made of the finest materials and are of the latest design. They are all of the latest design and are of the finest materials. They are all of the latest design and are of the finest materials.

Republican Party Has Betrayed People, Says Senator Key Pittman of Nevada

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Neat and well balanced makeup of Tucumcari (New Mexico) News. Note that there is a heading at the top of every column, and yet the effect is not confusing; the box heads set off the regular heads and the latter return the favor. If all the heads were similar the appearance would be displeasing and confusing.

inharmonious associations of type. Particularly displeasing is the twelve-point border made up of alternating rectangular and circular units. Leaving the advertisements as they are and surrounding them with plain rule borders of two or three point thickness would improve the appearance of inside pages just about one hundred per cent. Another point with respect to which these pages are weak is makeup. Advertisements are scattered over the page, most of them along the sides, so, with the suggested change in border, we urge you to adopt the pyramid makeup and group all advertisements in the lower right-hand corner. The largest display should be in the corner with the smaller ones grouped at the sides and top, allowing where at all possible the first column entirely to reading matter. Draw a line, as it were, from the lower left-hand corner to the upper right-hand corner and keep your advertisements in the triangle below this line, the reading matter above it, approximately, of course. Print is fairly good, although somewhat too much ink is apparent on all issues.

Glimpses From Abroad

Interesting Oddities Observed During a Six Months' Study of European Printing Conditions

BY MARTIN HEIR



EARLY a third of all the printing required in New Zealand and Australia is manufactured in England. As I understand it, the finished product is shipped by board from Liverpool or Southampton, according to the location of the manufacturing plant, to Boston, New York, or Philadelphia; then overland to San Francisco, where it is reloaded and freighted by boat to its destination. It seems to me that the American printers, especially those on the Pacific coast, have overlooked a very good bet by not going after this rich market. There is no embargo on American goods to either New Zealand or Australia—in fact, even the embargo on German manufactures was lifted on August 3. Therefore, let's see some good wide-awake American printer go out and hustle for a share of this work. It will help to keep the wheels running during this period of depression, and it will pay big dividends. If you don't know how to get at it, write me in care of THE INLAND PRINTER, and I will give you all the necessary information.

* * * *

The printing industry of England is in a less healthy condition than in any other country I visited. The reason is probably the wide-spread stagnation in industry as a whole. The shipbuilding industry is one of Great Britain's most important, and it is at an absolute standstill at the moment, or rather was when I visited England in the latter part of June last. In the great shipyards on the Clyde and Tyne rivers not a plate is riveted nor a bottom laid. There are hundreds of ships upon which work has been started, but the contracts have all been canceled or construction postponed. This has had a bad or dampening effect on the other industries, and the printers naturally feel it more than anybody else.

For some time past this condition in the industry has resulted in great unemployment, probably also augmented by the fact that the average buyers of printing refuse to pay the present high prices. Orders for direct advertising by catalogues, booklets, broadsides, etc., are stopped or produced on duplicating machines or typewriters, while many orders for printing are sent to Germany and Austria. One of the exhibits at the recent arbitration proceedings between the typographical union and the London Master Printers Association was a 400-page catalogue wholly produced on duplicating machines. The London printers claimed that when customers became accustomed to doing without printing, or to using different processes, or to sending their work abroad, it is extremely difficult to regain the trade.

Some time ago England adopted an unemployment insurance law. In 1921 and 1922 nearly eighty million dollars has been paid out to unemployed workers in the different industries. On April 24, 1922 (the last figures available) there were in the printing, publishing and bookbinding industry alone 10,788 men and 5,343 women drawing full unemployment pay, while 1,101 men and 1,171 women were drawing part unemployment pay. In the manufactured stationery industry 1,927 men and 3,792 women were drawing full unemployment pay, and 496 men and 2,775 women part pay. The master printers claim that lower wages and consequently lower printing costs will change the unemployment situation materially and thus improve the condition of the workers as well as of the trade in general. Whether this will prove to be a fact or not will soon

be seen, as the arbitration board granted the master printers a reduction in the scale of wages of 12½ shillings (\$2.75) a week.

* * * *

In a number of European countries the industrial workers are given a vacation with full pay once a year. For the workers in the printing industry the following rules prevail, as far as I was able to gather the facts:

England—One week with full pay after six months' continuous work.

Germany—Five days with full pay after nine months' continuous work, plus one day for each full year worked: maximum fifteen days.

Norway—Two weeks with full pay after six months' continuous work.

Sweden—Two weeks after one year's work, but at the expense of the worker himself; the employer deducts each week a certain amount of the workers' wages to take care of the vacation expenses, payable when the vacation season arrives.

Denmark—For pressmen and stereotypers working every day in the year, two weeks' vacation with full pay. Double wages in this case are paid for all work on Sundays and holidays, with 150 per cent over and above the regular wages for overtime work on June 23, Christmas eve and New Year's eve.

* * * *

In the Scandinavian countries book and catalogue work of every kind and description is still set by hand in a majority of the plants. The reason for this is lack of good and efficient machine operators, or rather low production by the machines. As an anomaly, and possibly also as a reason for this low output, it can be stated that all hand composition is set by the piece, while all machine composition is set on time. All composition, whether by hand or machine, is measured by the number of letters to the line. The "deadline" established by agreement between the master printers and the typographical unions is 6,100 letters an hour for a line 54 letters wide (or about 24 ems), 5,800 for a line 47 letters wide (22 ems), 5,500 for a line 40 letters wide (19 ems) and 5,100 for a line 33 letters wide (14 ems). But the cost sheets examined at random in a number of plants failed to show an average production of more than seventy per cent of this "deadline." The machines are blamed, both by master printers and by operators, but presumably without cause, as nearly all machines in operation at the present time are of American make—the same kind of machines that we are using in this country.

* * * *

One of the greatest mechanical geniuses I so far have encountered in the printing industry I met at the St. Clement's Press, London. He was a young man, but by close application to his work and by improvements in means and methods he had advanced from compositor to superintendent of the big plant—a feat not as easy as it sounds when one takes into consideration the somewhat antiquated methods of promotion still prevalent in England. The St. Clement's Press is probably London's largest printing plant. There are fifty-six linotypes, six intertypes and two Ludlows in operation sixteen hours a day, while the hand composing room employs from seventy to one hundred men at each eight-hour shift. It is what we call a publication house, printing between fifty and

sixty weekly and monthly publications besides a daily newspaper, the *London Daily Financial Times*. With such a force of hand compositors setting foundry type it is but natural that the problem of keeping the cases clean would become a staggering one. The old method of taking the cases out in the halls and blowing them out would hardly answer the purpose. So Mr. Compositor set to work inventing a new method. He constructed a box long and wide enough to hold an ordinary job case and about four feet high, closed at top and bottom, but with an opening for the case under the top cover. The bottom of the case when inserted rests on a number of vibrators which, when the power is turned on, will shake the case backward and forward, while suction pumps at the top will draw every particle of dust from the case to the bottom of the box, from which it is easily removed. I saw the machine at work, and it did it thoroughly. An old case half full of type and with a lot of dust in it was so thoroughly cleaned in less than two minutes that not a speck of dust could be observed. The managing director, George Eaton Hart, said that this invention alone saved the firm thousands of dollars each year.

The *Daily Financial Times* is sixteen pages newspaper size five days a week and thirty-two pages on Sunday. Consequently it requires quite a space for storage of pages after stereotyping. This Mr. Compositor overcame by the construction of a steel makeup frame holding eight pages, at both ends of which he placed a form rack with sixteen compartments holding a page each, electrically driven and so constructed that when the power was turned on, the rack would move upwards or downwards so that the desired compartment was on a level with the top of the makeup frame. By pushing a button another compartment would be raised or lowered on level with the top of the makeup frame, etc. By this method not only a saving of valuable space was accomplished, but the handling of the page forms was made so easy that it could be done by the average boy. And all because some one used his gray matter a little more than ordinarily is the case.

By going through the bindery at this big plant I observed a condition not so up to date as the rest of the plant. Although the plant, as above stated, is producing a number of weekly and monthly periodicals, some of these, of course, printed on rotary presses, there were only two small folding machines in the bindery, while a score or more women were folding by hand. Nor were there any of the other modern labor-saving machines in evidence, as we are accustomed to see them in our own modern binderies, such as gathering and covering machines, etc.—an oversight that probably will be remedied when further improvements are decided upon.

* * * *

The Federation of Master Printers of Great Britain and Ireland is an organization comparing somewhat with our own U. T. A. At its offices at 24 Holborn, London, it carries on a number of activities, among others a cost and charges bureau, where cost work and estimating for the members is done by a staff of three men. A minimum price list for general work, showing details and workings, is also published and distributed free of charge to the members, but with the understanding that when a member accepts the price list he is under obligation to use it, or as it says in the preface: "The price list is issued free to every member of the federation on the distinct understanding that if retained it at once becomes the basis of charges for all work for which a price is shown. The loyalty of every member to the list will establish a standard for his district and breed confidence in the minds of the printers' customers. Don't be afraid to let your customers see that you consult the list; the psychological effect will be the strengthening of his confidence in your prices."

From this price list I gather that it costs the London printers \$7.88 to produce a thousand letterheads 8 by 10, printed

on a 20 cent stock, figured at one and one-quarter hours for composition and two hours for presswork, which is practically the same as our own costs.

The London printers charge 16% per cent for the handling of stock, exclusive of profits; when the customer furnishes his own stock a handling charge of 8½ per cent is added.

Standing matter is charged at full rate for original setting, unless a special agreement has been made with the customer. For the sake of comparison with our rates I give here the hour rates as charged by London printers, in dollars and cents according to the present rate of exchange, as issued by the Federation Cost and Charges Committee. They were obtained after careful comparison of cost figures submitted by a number of firms working small, medium-sized and large plants, and are supposed to represent the average costs of the district, taking into account revised wages, a forty-eight hour week, payment for holidays, and contributions to National Health and Unemployment Funds. They cover the whole costs of the departments, including wages, rent, insurance and taxes, interest on capital, depreciation, proprietor's remuneration, salaries, and the general administrative and selling expenses.

Hand Composition.....	\$1.20
Monotype	2.45
Linotype	2.10
Platens—8 x 12 or smaller.....	.65
10 x 15.....	.80
12 x 18.....	1.05
Millers	1.10
Cylinders—Wharfedales, ponies	1.20
25 x 38.....	1.40
38 x 50.....	2.00
40 x 60.....	2.25
Two-revolution, ponies	1.80
25 x 38.....	2.00
38 x 50.....	2.30
40 x 60.....	2.80
Assistance in makeready and cutting overlays.....	1.00
Mechanical relief overlays.....	1.10
Girls' bindery work.....	.45
Men's bindery work.....	.85
Ruling—pen	1.05
disk	1.30
Gold blocking, hand.....	.90
Cutting—40 inch machine.....	1.15
60 inch machine.....	1.25
Packing and delivery.....	.80
Machine folding, according to size.....	\$1.05 to 1.20
Perforating, rotary65
Numbering50
Stitching55
Punching, round hole.....	.55
loose leaf.....	.65

The chargeable time in the composing room includes pulling and correcting of house and author's proofs, while proof-reading is non-chargeable.

HINTS TO YOUNG AUTHORS

John Augustus Scribble wearily opened the envelope that brought back from its twentieth journey his "Ode on a Crushed Caterpillar."

There dropped upon the floor this letter from the regretful editor:

"Hint 1—Borrow half a dollar's worth of stamps.

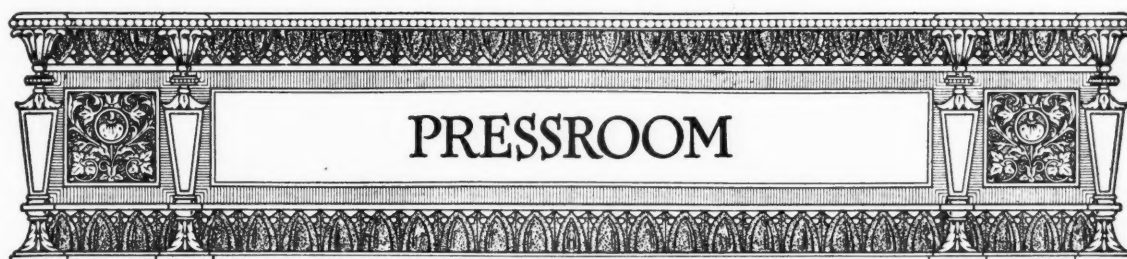
"Hint 2—Don't begin to write till you feel you must. Such an attack is heralded by dizziness, listlessness, and pains in the back.

"Hint 3—Then write down just enough words to relieve your pent up emotions.

"Hint 4—Erase every second word.

"Hint 5—Carefully erase all the remaining words.

"Hint 6—Sell the stamps."—*Pittsburgh Sun*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Dial Is Not Printed

An Ohio printer sends a metal dial having a design thereon, and wants to know how he can produce similar work by typographic printing.

Answer.—The dial is not printed, but is produced on an offset press by the lithographic method. A printer can but imitate the work by printing from a rubber plate.

Head Rule on Paper Slurs

An Iowa publisher sends a copy of his publication showing head rule slurred, and wants some help.

Answer.—We suggest that you try fastening the tympan top sheet very securely so that it is not loose or baggy near the grippers. Also suggest that you set the guide rests or supports as close as possible to the top sheet, so that when the grippers take the sheet there is no wrinkle of paper when the sheet draws out from the guides. See that the bearers are free from oil.

Diameter of Platen-Press Rollers

A Nova Scotia printer writes: "To settle a controversy among our pressmen, kindly tell us whether in your opinion rollers on platen presses should be larger or smaller than the trucks."

Answer.—If you have expansion truck rolls, aim to keep the trucks the approximate diameter of the rollers. If you have the steel rolls, and they are new, you may tape them. If the rollers are just a trifle more in diameter than the trucks they will give off the ink better than if they are less.

To Fasten Electro to a Metal Base

A Chicago printer asks for an adhesive that will securely fasten an electro to a metal base.

Answer.—There is a well known method where a thin sheet of manila is coated with flour paste on both sides and placed between the electro and the mount, either metal or wood. This is subjected to pressure in a letter press for a period varying from thirty minutes to four hours. It is said that this method gives a very secure attachment of the electro to the block. There are various good cements, such as Le Page's fish glue, which will answer this purpose.

Brown Ink Fills Up Plate

An Eastern pressman sends a specimen print of a halftone which causes trouble by frequent filling up. Other conditions appeared favorable, judging from the description furnished. He asks our opinion as to the possible cause of the difficulty, and requests suggestions toward overcoming it.

Answer.—The filling in of a halftone plate as described may be due to the ink. A trouble of this character may be due to the nature of the pigment, which if of an umber or sienna base is not readily held together with the varnish vehicle. It sometimes helps to mix in a little of No. 6 varnish, which gives the ink a better body and holds the pigment with greater

tenacity. Another cause is that the rollers are set too strong against the form. Have the roller fairly firm against the vibrator, but only to a bare contact with the form. Your ink dealer can furnish you No. 6 varnish in one-pound cans.

Celluloid Not Tough Enough

A Northern printer writes: "We have a little specialty that we are trying to develop in connection with our printing business, but have been unable to discover just the right material for part of it. What we want is something pliable or flexible like sheet celluloid but tougher, so that it will not tear or break as easily as celluloid. We have been using sheet celluloid about the thickness of six-ply blank cardboard, but it tears too easily and will not stand the wear."

Can any of our readers suggest a substitute?

A Box of Beautiful Specimens

The Beckett Paper Company, Hamilton, Ohio, has recently issued a box of beautifully printed and lithographed specimens, covering a wide range of work and showing marvelous examples of embossing, printing and offset work. Two specimens deserve special mention. One is a piece of embossing representing Lorado Taft's fountain of the Great Lakes in Grant Park, Chicago. This plate, about 8 by 10 inches, is in high relief on cream cover stock with a delicate buff printing for the background. The excellence in the cutting of the embossing die is brought out very strongly by the beautiful texture of the stock. The other specimen which we deem worthy of special mention is a cover produced in brilliant colors by the offset process. This plate has the attractiveness and crispness of the artist's original. Many other specimens show taste in design and the pressman's remarkable skill in production. We feel that we have been indeed most highly favored in receiving the Buckeye specimen box.

To Feed Onion-Skin Folio on Miller Automatic Feeder

Some months ago a subscriber asked for information regarding the feeding of onion-skin folio on a Miller feeder. We are pleased to be able to furnish the following instructions: Onion-skin folio may be handled as efficiently as other stocks by making a few simple adjustments. Remove springs from feed grippers. Use "A" separator feet. Decrease tension on stock table lift by using lowest step of three-step adjustment. Use cardboard register fork, adjusting spring tongue to proper tension. Set the end feet about $\frac{1}{16}$ inch over edge of ends of pile and glue two strips of medium emery cloth $\frac{3}{4}$ inch wide to front stock guide in an upright position parallel to air blast pipe and about $\frac{3}{4}$ inch from it. If sheets incline to buckle at the guides, insert one or two strips of three-ply manila tag board between feed-rack rock bar and upper part of two center grippers. Also secure three quads to drawsheet, each one inch to right of two lower guides and register fork, and one point below lower guides. Run strings of rubber bands across from gripper to gripper, and see that no draft strikes the sheet.

Advertisements on Rubber Balloons

Some time ago we had an inquiry regarding the placing of advertisements on toy rubber balloons. We understand that this printed matter is applied to the balloons by means of rubber hand stamps. The work is performed by girls and is done rapidly and efficiently, considering the nature of the material.

Luminous Ink

A Newfoundland correspondent asks for a recipe for luminous ink or paint, also address of makers of luminous paint.

Answer.—The writer has tested a compound made with zinc sulphid and a mixing varnish, the formula for which was recommended by a chemist. The results are unsatisfactory, as not even the slightest glow is visible in the dark. Can any of our readers furnish a luminous ink or paint formula?

Miller Feeder Instruction Book

This is a book of instructions for owners and users of the Miller automatic feeders. It is beautifully printed in red and black on heavy enamel stock, and excellent halftone plates illustrate methods of adjustment. Valuable hints are given on operating the feeder and on the manner of handling press for all phases of work. Excellent advice is given for makeready and preparation for embossing. The book is priced at \$1 and is copyrighted by the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania.

Ink Dried on Plate

An Indiana pressman forgot to wash up his press on Saturday and of course the ink was bone dry on Monday. He asks what to use to remove the ink without harming the rollers. He was unable to secure "dead oil" from local druggist.

Answer.—Perhaps if you ask for crude carbolic acid you will get it. Apply it to the rollers, allowing it to remain on long enough to soften the ink, and wipe dry with a clean cloth. This liquid will not harm rollers or hands. For the plate use hot lye, which will remove the ink in a short time. If you can not procure the crude carbolic acid inquire at a paint store for varnish remover. It will take the ink off quickly.

Good Halftone Printing From Australia

A handsomely printed catalogue full of halftones in black and color is received from S. T. Leigh & Co., Limited, Sydney, Australia. The halftones in black have a tint background with border. The color pages, showing decorated pottery, have a halftone background printed in blue-black, which is also the key plate for the object of art shown. All pages have a uniform border design. The cover design for both front and back pages is in full color and is very attractively printed. The register is accurate and printing is high class. Instead of wire stitching the catalogue is tied with silk cord. We judge it to be a highly expensive piece of printing, as it appears no pains were spared in its production.

Wood or Metal Furniture

A printer asks our opinion as to which furniture is the best for a given purpose, metal or wood. He also states that the pressroom raised the question of extreme rigidity of all metal and claimed that a reglet next to type pages and quoins was advisable.

Answer.—As to the relative merits of wood and metal furniture, we believe that the all-metal way is right. The use of all metal with a strip of cardboard or a six-point reglet between type and furniture is considered a correct way to give firmness to the lockup and at the same time have a yielding element between the rigid parts. The plea of the pressroom to have a yielding element in the form is probably based on experience with all-steel or all-lead furniture, and it appears logical.

MAKING JOB OPERATORS

BY H. G. DWINEL

After qualifying as first-class straight-matter men most young machine operators could, with a proper opportunity, become job operators, setting advertisements and a great variety of jobwork, and could rival the hand compositors in producing composition of the highest character.

The job operator must develop efficiency along the following lines if he is to become proficient, and while the list may seem formidable it is only necessary to practice faithfully to speedily attain the desired end.

He must be able to center the short lines quickly; never oversetting, but rather undersetting and then spacing the balance by hand.

In display work he must see that his lines are not too nearly the same length; if he finds them so, he should reset one or more lines to make them flow easily.

He must letter space a line if necessary to get a better effect. With practice this can be done about as fast as straight composition.

When letter spacing titles or other lines, one-point spaces should be used between letters T and Y, or similar characters, and between a letter and punctuation mark.

When setting many small advertisements on program pages, of which there may be as many as thirty to the page, he must be able to lay them out himself, setting the firm name in, say, twelve-point, business in ten-point, balance in eight-point, going through the whole page on the twelve-point, then the ten-point, then eight-point, and assembling. Light face type should be used for unimportant lines.

He must be able to center a line on two slugs when it becomes necessary, as this naturally happens many times a day when setting wide measures.

The job operator must also set many intricate blank forms, using vertical dashes, which must line. Here knowledge of the machine is desirable.

A Model 14 is the most practical type of machine, with black and light eight, ten and twelve point on, the six and twelve point to interchange; with an eighteen-point cap font in side magazine.

To the old job printer who learns the machine, it is a delight to receive a nice job with instructions to "blow yourself, old man," and to feel that he can produce as good a job on the machine as the hand man can with his multiplicity of accessories.

"LIVE MATTER"

BY OLIVER BUSWELL

The wind that moves the good ship Business isn't "hot air."

Very often the printer's wife knows more about "makeup" than her professional hubby.

"Prestige" is as much "press" as anything.

The printer's devil sometimes shows greater skill at "press-work" when he calls on his lady friend than he does at work in the shop.

Gutenberg, the man who discovered printing, was accused of practicing the "Black Art." But that is tame to what printers today are accused of when they present their bill.

The printer left out a g. The proofreader didn't notice the mistake. The caption read: "Twenty Noted Sinners Will Entertain." Maybe bad voices make bad men.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Manufacture of Paper Containers"

The latest contribution to the few books that have been written on the subject of paper boxmaking is "The Manufacture of Paper Containers," by P. E. Verstone. Mr. Verstone is editor of *The Paper Container*, a British trade journal devoted to paper box and bag making, and he has made a thorough study of the methods and machinery that are in use in the industry.

Although written particularly from the standpoint of the industry in Great Britain, the book contains much information obtained from American sources. The methods and equipment employed in Great Britain do not differ radically from those in use in the United States, and a great deal of American machinery is in operation in European factories.

The book contains over two hundred pages of practical information written in simple language, and is illustrated with over one hundred technical diagrams and illustrations of representative types of machines in use. The contents include such items as the raw material for boxes and bags, the processes involved in the manufacture of practically every kind of paper container, and numerous related subjects. An index and a glossary of technical terms have also been included.

"The Manufacture of Paper Containers" is published by Verstone & Co., 29 Ludgate Hill, London, E. C. 4, England.

"How to Buy Printing"

Here is a piece of printer's direct advertising that no waste basket is likely to receive, as its attractive appearance and useful contents will earn for it a permanent place in the business man's library. It will also win good will for the Charles Francis Press, of New York city, who produced it.

Most buyers of printing have neither the time nor the specialized experience needed to plan their own advertising or to buy printing to the best advantage, many of them considering printing as a mere commodity and ordering so many thousand catalogues as they would order so many tons of coal. If this book does nothing else it will make the buyer realize the importance of each seemingly trivial detail, and if he has not the time or ability to devote his personal attention to these matters he will feel strongly inclined to give his work to a printer who is able to deliver the goods. The reader is not allowed to forget that the Charles Francis Press is well equipped to relieve him of these troublesome details.

Every phase of the production of printed matter is dealt with, from the planning of the copy appeal to the delivery of the finished product. These subjects include illustrations, engravings, layout of pages, presswork, selection of paper, choice of type faces, application for copyright, postal information relating to direct advertising, and a great deal of useful miscellaneous information.

As an example of fine printing this book is decidedly creditable to the Charles Francis Press. Three colors and a tint block have been used in printing each page, the text being in

black, the initials in orange-red and the page borders in gray. The tint block which forms a background for each page is exceedingly restful to the eye, eliminating the reflection of light from the page and permitting the type to appear clear and black. The effect is much the same as if the reader wore tinted spectacles.

Several halftones of rich brochures reposing on library tables amid luxurious surroundings suggest most effectively the value of quality in printing. All in all, "How to Buy Printing" is one of the most elaborate and effective pieces of direct advertising we have yet seen. Unfortunately the cost of producing this elaborate book has made only a limited edition possible.

"Elements of Lettering"

Frederic W. Goudy's latest book, "Elements of Lettering," is a companion book to his previous work, "The Alphabet." In "The Alphabet" he traced the history and development of the Roman characters, and the present volume is an exposition of the principles of lettering, in which some of the most popular type faces of today are discussed from the viewpoint of letter formation. It is not a manual of lettering in the ordinary sense of the word, as it does not tell how to draw letters, but considers their form and character. The essentials of letter forms are clearly presented with an adequate variety of models in thirteen full-page plates and numerous smaller illustrations, so that any one requiring hand-drawn letters has enough models from which to select the right style for the work he may have in mind.

The author emphasizes the fact that the old alphabets are not always safe guides for the modern letter designer. The conditions and environments which then controlled production are not those of today, and there is always the danger of mistaking the mannerisms of some scribe for essentials of letter construction. Mr. Goudy also points out that as hand lettering is intended to be used in place of type or in connection with type, it comes within many of the limitations imposed by type. The value of hand lettering in decoration is not in giving free rein to the designer's taste for ornament, but in allowing more freedom in modifying the shapes of the letters and in spacing and fitting the letters to each other.

Even though the lettering is based on accepted type forms there is still ample scope for individuality, as letters can be modified greatly without departing from the essentials of form. Pleasing type forms carefully drawn (not slavishly copied) have life and freedom which can not be obtained with inflexible type.

Mr. Goudy states that there is very little chance for originality in lettering, since the fundamental forms are already fixed, and the beginner will therefore find it more profitable to devote his efforts to the artistic arrangement of simple forms than to the invention of mock forms. There are many letter models available which permit an almost endless number of variations to present new expressions.

With the exception of Caslon and Bodoni the type faces shown in the plates are the work of the author. On the page facing each plate the origin of each type face is told and its chief characteristics discussed.

The physical excellence of this book will appeal to many of our readers as much as its contents will. The composition is by Mrs. Bertha M. Goudy from types designed by Mr. Goudy, and Kennerley has been used for the body of the book. The printing was done at the Marchbanks Press, New York city, under the supervision of the author. This volume is worthy of a place in the library of any lover of fine books.

"Elements of Lettering" is published by Mitchell Kennerley, 489 Park avenue, New York city. May be secured through The Inland Printer Company.

Bibliographical Society Papers

Volume XV of the Papers of the Bibliographical Society of America, published by the University of Chicago Press, and containing topics of interest to bibliographers, librarians and book collectors, has just been received. In the present volume are papers on the photostat in research work, on photographic copying and reproduction, the Wing Foundation of the Newberry Library in Chicago, which is devoted to typography, and on scarce and beautiful Chicago imprints, as well as reports of the society's meetings and notes on books and workers.

"Etiquette"

A review of a book on etiquette is not so out of place in a business and technical publication as it might seem at first thought. Etiquette plays an exceedingly important part in business and a thorough knowledge of it is an undeniable business asset. No attempt is made in this book to lay down inflexible rules for persons of all degrees of wealth and social position, nor is space wasted in defining trivial and unessential details of etiquette. There is no note of snobbishness in the book, and the author emphasizes the fact that the foundation of good manners is sincerity and consideration for others. A great deal of worldly wisdom is contained in this volume and it is written in an unusually entertaining style.

"Etiquette, in Society, in Business, in Politics, at Home," by Emily Post (Mrs. Price Post). Published by Funk & Wagnalls, 354-360 Fourth avenue, New York city.

PUTTING ANIMATION INTO TYPOGRAPHY

BY MERLE B. ROSE

The modern dictionaries define animation as life; vigor; spirit; vivacity. To animate an object or subject, one must impart life, vigor or vivacity into its form.

Let me illustrate here just what animation means to a lifeless form or object. A scarecrow in a cornfield on a hot windless day is obviously useless. The scarecrow fails to suggest animation without the wind, and no effect is made upon the grain-destroying birds. But stir up a good lively wind, and the scarecrow takes on animation and the desired result is accomplished.

So it is with the printed message. Printed matter such as folders, circulars, catalogues, leaflets, letterheads, etc., must be bubbling over with animation. If the advertising message does not have enough life to create a desire, then all is lost. The typography must be inviting to the eye—"it must be seen to be read." If the typographer fails to animate a strong, forceful piece of copy, then the life of the copy is more or less crushed.

When a printed message of some kind has been mailed to the public and little or no result is obtained, the advertiser may think it was the wrong time to advertise, that he didn't use the right medium or that his mailing list may need a little

brushing. Perhaps this is the fault. But I would believe that the copy and typography did not have animation. Understand that I speak of advertising matter through which immediate results are being sought. Of course, a house-organ in the mails will not flood the advertiser with orders, no matter what he says. But if it has animation in its text and is a masterpiece of typography it will be read.

Let me tell of an experience here that bears out what I have said. I know of a trade magazine carrying one hundred or more advertisers every month. These advertisers seem to take little or no care about their copy, still less about the typographical setup. Recently an advertiser sent a half-page electrotyped advertisement. It was a beautiful piece of typography and had good forceful, snappy copy. A few days after the publication was in the mails the advertiser wrote the publisher commending him on the wonderful results attained. His commodity was no different from that featured in many of the other advertisements, perhaps no better than the others, but the advertisement had animation written all over the copy and the typographer had done his part. It stood head and shoulders over two-thirds of the other advertisements. Now, dear reader, if perchance you happen to be the one to handle the typography on any printed message just remember that you don't have to shout through a telephone to be heard.

CAN YOU READ?

Frank Farrington's Business Talks

All rights reserved.

It's a fine thing to know how to read, isn't it?

Perhaps you know how and perhaps you make use of that ability, reading more or less each day.

Well, admitting that you know how to read, do you know what to read? Do you put in from fifteen minutes to an hour and a half each day wading through the pages of the latest issue of "Sloppy Stories," or filling your mental stomach with the sweepings from the columns of the "last editions" of evening papers that begin to appear in the forenoon?

Do you devote that most valuable possession of each day—time—to seeing what the chronic contributors to the comic page have to offer?

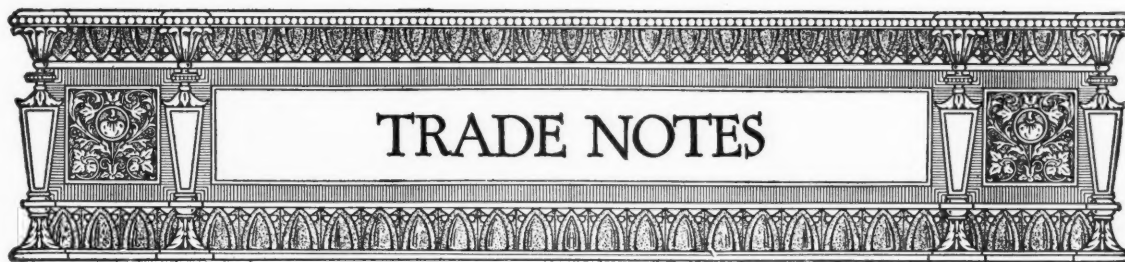
You are perfectly right in saying that it is none of my business how you spend your time or what you read, but I am entirely within my rights in offering suggestions that you may take or leave, as you prefer. One suggestion is that you eliminate the kind of reading that puts nothing into your head of subsequent use.

Why cumber your brain with trash, literary junk? You wouldn't load up your trunk or your suit case with scraps of tin and brass and with bits of colored glass and samples of red bricks, just because those things looked bright and shiny or showed a pleasing color to you as you glanced at them in the rubbish pile.

When it comes to actual, material baggage, you avoid surplus weight. And then you turn around and pile into your brain a daily jag of mental junk.

A book on business, a paper or a magazine relating to business, or more especially, to your particular business, like a trade journal, ought to be your companion at the times when you have a few minutes or half an hour to spend in reading. You can make yourself a better business man by reading about your business, by absorbing new ideas about the kind of work you do.

Your ability to read gives you a chance to advance steadily in your occupation and it rests with you, not with me, whether your reading boosts you toward the top or holds you back in your efforts to climb.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

McClellan Paper Company to Handle Butler Papers

Announcement has been made by Fred L. McClellan, president of the McClellan Paper Company, Minneapolis, that through an affiliation with the Butler Paper Corporation the McClellan company has become distributor for Butler papers in the Northwestern States. The company will retain all lines previously carried, and will handle many new ones which will become available through the affiliation with the Butler corporation.

Intertype New England Office

The Intertype Corporation announces the opening of a new sales office in Boston, in the Massachusetts Trust building, corner of Federal, Franklin, and Devonshire streets. F. H. Dunham, New England representative, will be in charge, and a Model C-s. m. intertype has been placed on exhibition. No stock of supply parts and matrices will be carried in the Boston office, and orders for such material will be filled from the general sales offices in Brooklyn as heretofore. Intertype customers and other friends throughout New England are invited to call at the new office at any time.

A Type Manual for Offset Printers

A specimen book of reverse type transfers for offset printing has been published by Thormod Monsen & Son, 230 West Huron street, Chicago. This book is of special interest owing to the fact that it is produced entirely by the offset process on offset paper and shows exactly how the type will look in the finished job. A great many of the faces which are found in the typefounders' specimen books and many monotype and linotype faces are available for the offset printer. In addition to the specimens of type the manual contains much information about offset printing, points to remember in ordering transfers and a chart for measuring type.

Edmond H. Stevens Dead

Edmond H. Stevens, vice-president and sales manager of the Miehle Printing Press Manufacturing Company, died suddenly October 7, at his home in Kenilworth, Illinois. Mr. Stevens was fifty-four years old. He had been connected with the company for twenty-five years, and was one of the large stock owners in the company. It is believed that his estate will exceed \$1,000,000. He was a member of the Chicago Athletic Club and the Union North Shore Golf Club. He was a leader in his com-

munity and was highly esteemed by a large number of friends. Besides his widow, one daughter, Mrs. Frances Stevens Marks, of Evanston, survives.

The funeral services were held at the Union Church, Kenilworth, on Monday, October 9. Burial was in Oakwoods Cemetery, Chicago.

Beg Your Pardon

In the review of the exhibit of the New England Photoengravers' Association which appeared in the October number of *THE INLAND PRINTER* it was stated that the complete equipment was furnished by the F. Wesel Manufacturing Company. It should have been mentioned that the Hartford press which formed part of this exhibit was furnished by the National Machine Company, Hartford, Connecticut.

Knight-Counihan Buys Mysell-Rollins Bank Note Company

The Mysell-Rollins Bank Note Company, a pioneer business of its kind in San Francisco, established in 1872 by William C. Mysell and Frank Rollins, was sold recently to the Knight-Counihan Printing Company for the sum of \$500,000.

Mr. Mysell, the sole owner since the death of his partner thirty years ago, was born in the Mission and began his business career as a paper carrier in San Francisco.

The Mysell-Rollins Company's building at 32 Clay street will be occupied by the Knight-Counihan Printing Company, and it is said that the combined plant under the latter name will be one of the largest west of Chicago.

Changes in Miller Sales Force

Several changes in the sales force are announced by the Miller Saw-Trimmer Company. Leslie W. Conger, who has represented the company for the past three years in eastern Iowa and western Illinois, has been appointed manager of the Atlanta branch. H. C. Baker assumes the management of the Dallas branch through the resignation of George W. Halsell, who has been obliged to withdraw on account of ill health. Mr. Baker is well known in the Southern territory, where for the past three years he has been Miller representative, and previously a typefoundry salesman. C. R. Cray, who becomes manager of the Philadelphia branch, was formerly manager of the order department of the home office at Pittsburgh. At his own request Wilbur L. Leonard has been relieved of his duties as manager of the Philadelphia branch and has

been reappointed traveling representative in his old territory, which includes eastern Pennsylvania, Delaware and Maryland.

"Brooklyn Eagle" to Erect New Building

To keep pace with the growth of the newspaper and job printing departments the *Brooklyn Daily Eagle* will begin at once the erection of a new building at the corner of Adams and Johnson streets adjoining the present structure. The *Eagle* has also purchased the property at 308 Adams street adjoining its present garage building, where another structure will be erected to provide increased facilities for delivery service. Both of these new structures will be connected with the present *Eagle* buildings, which they adjoin.

The new building at Adams and Johnson streets will be of brick and brown stone construction, six stories in height. It will be fireproof and equipped with automatic sprinklers, elevators and modern lighting and ventilating systems.

Additional room has been made necessary by the broadening of the newspaper's activities and the growth of the job department. Space will also be provided in the new building for additional newspaper presses and the growth of other departments of the business.

School of Printing Begins New Season

On October 2 the Wentworth Institute School of Printing and the Graphic Arts began the 1922-1923 season with day and evening classes. The enrolment in the day school is thirty-five students, and that in the evening is fifty students, filling the school to its capacity. Naturally the number of applicants for the evening classes is greater than for the day classes, which shows the eagerness of the apprentices in the shops for additional knowledge. The evening school this year has a waiting list of 125 applicants—the largest in its history. The instructors have been on the faculty for several years, and are as follows: Department of graphic arts, Vojtech Preissig; department of hand composition, proofreading and the technically related subjects of printing, Hugo Jahn; department of platen and cylinder presswork, and arithmetic for printers, Allan Robinson; English for printers, Walter W. Jamison; applied science for printers, Charles W. Banks. Usually a dozen or more outside lecturers talk upon subjects of special interest to the student-printer. The new U. T. A. Lessons for Apprentices are used for giving instructions.

Dean of Printers Returns to America

After a tour of the world which lasted two years and two months, Charles Francis, president of the Charles Francis Press, 461 Eighth avenue, New York city, returned home on September 30. Mr. Francis was accompanied on his tour by his daughter, Mrs. Lillian Francis Fitch. When he stepped off the liner he was presented with a beautiful bouquet of American Beauty roses,



Charles Francis

which were a token of welcome from the tenants of the Printing Crafts Building, 461 Eighth avenue. He was formally welcomed back at a meeting of the Board of Directors of the New York Employing Printers' Association held on October 3.

In 1920 Mr. Francis received a commission from Secretary of Labor Wilson to investigate the labor situation in foreign countries, with a view to obtaining information first hand which would help to solve these problems. Mr. Francis was an accredited representative of the American Federation of Labor, the Allied Printing Trades Council, the closed-shop division of the United Typothetae of America, and the Printers' League of America. Mrs. Fitch, who is a practicing attorney in New York city, made the trip under the appointment of the Department of Interior of the Bureau of Education.

Mr. Francis and his daughter began the trip from San Francisco and visited the following countries: Philippine Islands, Japan, China, Australia, New Zealand, South Africa, Holland, Belgium, Germany, France, Switzerland, Great Britain, Argentina and Brazil. They returned home from Rio de Janeiro on the Munson liner Pan America.

American Institute of Graphic Arts

The valuable work which this institute is doing this season under the presidency of Thompson Willing is shown by the fine exhibit of members' work displayed during October at the Art Center in New York city. It comprised drawings, etchings, lithography, planography, wood engraving, process engraving and, most of all, typography, rep-

resenting in all cases leaders in these branches of the graphic arts. There was an exhibit of the work of the late Benjamin Sherbow, who "made type talk." Most attractive was a case filled with an almost complete collection of the work of Frederic W. and Bertha M. Goudy done at the Village Press in Hingham, Massachusetts, during the years from 1903 to 1915, until fire destroyed the Press. Until he saw them on exhibition Mr. Goudy did not know that some of the items were in existence, as they are owned by a private collector.

During November the American Institute will present an historical exhibition of wood engraving, showing its progress and retrogressions since the fifteenth century. This exhibition will be followed with one reviewing the history of process engraving, including so many of the processes that gave promise for a time but failed and are frequently resurrected by experimenters who imagine they have discovered something new. The exhibitions for the following months will be announced when they are definitely settled upon.

Hacker Manufacturing Company in New Quarters

The Hacker Manufacturing Company, of Chicago, has moved into new and larger quarters at 320 South Honore street, occupying the entire first floor of the building. The company now has twice the floor space it had in its previous quarters, at 312 North May street. The new plant is well lighted and a concrete floor insures absence of vibration, an essential feature in the manufacture of delicate machinery.

The Hacker Manufacturing Company now has facilities for increased production and opportunities for the development of several new machines which H. W. Hacker, the president of the company, has been busy perfecting for some time. Among the company's products are the Poco and Potter proof presses, the Hacker plate gage and rectifier and the Hacker test press. A new large-size proof press has been developed with bed 25 by 25 inches to meet the requirements of newspapers. One of these presses was recently installed in the plant of the *Chicago Tribune*. Another of the company's most recent products is a type-high planer, which forms another unit in the group of devices which the company is developing to reduce the cost of makeready.

James White Paper Company Issues New Sample Book

Sample book No. 14 just issued by the James White Paper Company, 219 West Monroe street, Chicago, contains 1,522 items of cover paper and 132 items of book paper. A large variety of popular papers produced by the leading mills are stocked and the specimen book offers an attractive assortment of papers in a great variety of weights, finishes and colors. Among the popular cover papers shown are Buckeye, International, Princess, Sunburst, Alladin, Alhambra, Lodestone, Araby, Broadcloth, Antiquarian, Neapolitan and Patrician. The first edition of this sample book was issued

over fifty years ago with a very limited assortment of book and cover papers, and since then the company has been steadily increasing and improving its service to patrons.

Wisconsin Journalism School Begins Seventeenth Year

With a class enrolment of 544 students and with 305 students majoring in the four-year course of journalistic studies leading to a degree, the course in journalism of the University of Wisconsin has just begun its seventeenth year.

The figures represent an increase of about fifteen per cent over the class enrolment of 460 and the major student enrolment of 262 last fall. Of the 305 major students, 60 are seniors, 65 juniors, 67 sophomores, 112 freshmen or special students, and one is a graduate student working for the M. A. degree. About 45 of these students transferred into the course this fall from other universities, colleges and normal schools.

The eight courses offered by the department of journalism have an enrolment as follows: Freshman survey course, 100; newspaper reporting, 120; newspaper editing, 90; country weekly newspaper, 31; editorial writing, 26; special feature article writing, 90; women's department in newspapers, 21, and history of journalism, 67.

Pneumonia Claims Miller Executive

Emil A. Foht, chief engineer of the Miller Saw-Trimmer Company, Pittsburgh, died October 7 of pneumonia.

Mr. Foht was born at Erie, Pennsylvania, in 1881. He joined the Miller company about three years ago in the capacity of chief engineer, establishing himself at once as a competent and highly efficient executive. To his skill and earnest coöperation in working out the mechanical details may be accredited a liberal portion of the perfection attained in the initial performance of



Emil A. Foht

the Miller high-speed press, a new automatic job cylinder press recently introduced to the trade by the Miller company.

His untimely death in the prime of life, at the height of this development, creates a vacancy in the Miller organization which will be difficult to fill.

"The Broadside"

This attractive booklet is one of a series of direct advertising guides published by Blake Moffitt & Towne, paper dealers, of San Francisco. It describes the much-used mailing piece known as the broadside, and gives a great deal of useful instruction on how to prepare it and how to use it. A particularly useful feature of the booklet is the table of standard sizes and folds and the correct grades and weights of papers for broadsides. Fifteen standard sizes of broad-

line in picas, and the ten columns in between giving the number of words and letters contained in a line of that length in type sizes from five to twenty-four point. The line widths are given from five picas to thirty picas. A card with squares cut out is used to facilitate finding the number of words and letters in a line of a certain sized type so many picas wide. By placing the card with the outside holes at the figure giving the line width the number of words and letters can be instantly determined. The lino-

A Portfolio of Samples for Printers

The latest of the many valuable aids to printers issued by the S. D. Warren Company, Boston, is a demonstration set of printed samples printed on the different grades of Warren papers. The portfolio is of heavy brown ripple finish cover paper, and each page has a pocket to hold the specimens, which comprise envelope enclosures, booklets, folders, catalogues, mailing cards, house-organs, illustrated letterheads, and broadsides. A printing questionnaire



Instead of knocking the bill-board as a rival of printers' ink in advertising, the members of the Employing Printers Association of El Paso, Texas, use it to advertise their own businesses. The printers of El Paso believe in co-ordinating the different advertising mediums and also use much space in the daily newspapers and quantities of direct advertising. Illustration shown through courtesy of McMath Company.

sides are listed, giving in successive columns the size unfolded, number of folds, size folded, size of sheet to be cut from and description of folds, grades of paper that can be used for fine screen halftones, for coarser halftones, and for line engravings. All the broadsides which weigh over two ounces and can not be mailed for one cent are so designated. In preparing these direct advertising guides Blake Moffitt & Towne have chosen an effective and unobtrusive way of presenting the uses and merits of their papers to their customers and at the same time render them a distinct service in helping them to plan and produce direct advertising.

A New Type Chart

The problem of determining the size of type to be used to fit so many words in a given space is one which has caused considerable difficulty to compositors and layout men, and many devices have been originated to simplify this work. The latest system which has come to our attention is "Dail's Combination Type and Space Finding System," planned by Harry W. Dail, 3824 Broadway, New York city. It combines both the word and letter system. The word system, counting or estimating the number of words in the copy, is recommended for use with a large amount of solid matter, but for brief copy set in narrow measure or for copy that is intricately displayed it is better to count the number of words.

The chart consists of twelve columns, the two outside columns giving the width of the

type century face has been used as a basis in preparing the chart. Allowance must be made when extended or condensed faces are used. The chart is protected by a sheet of celluloid.

"Dail's Combination Type and Space Finding System" can be secured from the publisher, William A. House, New Britain, Connecticut, or through The Inland Printer Company.

Paper Company Issues Interesting Monographs

The Champion Coated Paper Company, 324 Pearl street, New York city, has published a series of interesting monographs dealing with different phases of the graphic arts. Numbers two and three of volume five recently received are entitled "Paper Making" and "Typography." "Paper Making" describes briefly the history of paper, the processes now in use in its manufacture and the different grades of paper and their uses. Accompanying this booklet is a box containing samples of the materials used in papermaking and a description of the part which each ingredient plays in the manufacture.

"Typography" contains an interesting outline of the history of type design illustrated with many reproductions of famous examples of printing, from the "Letter of Indulgence of 1454" to the beautiful type faces which have been originated by the distinguished type designer of the present time, Frederic W. Goudy.

listing the many points to be considered in the preparation of direct advertising is tipped on the inside front cover of the portfolio. The portfolio is of convenient size for filing and should be kept as a permanent exhibit, as it will furnish many ideas and suggestions for the printer to show to his customers in planning direct advertising.

Holland Linotype Representative Completes Six Weeks' Visit

A. Meijer, an official of Winkler, Fallert & Co., Amsterdam, the Holland agency of the Mergenthaler Linotype Company, sailed from New York city on October 7 for Rotterdam after an interesting business trip of six weeks in the United States.

Mr. Meijer arrived in New York city on August 26, to attend the graphic arts exposition at Boston and to become better acquainted with American manufacturing methods and with general conditions in the printing industry in this country.

After an interesting stay of several days in Boston and New York, he went on to Detroit and Chicago, and visited some of the larger printing and publishing plants in those cities. On his way back East, he paid visits to some of the larger plants in Pittsburgh, Philadelphia, Washington and Baltimore.

Mr. Meijer expressed himself as enthusiastically interested in the American way of doing things in the printing and publishing world, and as deeply appreciative of the hospitality accorded him.

Rouse Opens Eastern Office

H. B. Rouse & Co., of Chicago, have secured the services of J. Henry Stephany, who is familiarly known to all western buyers of printing machines as "J. Henry," and temporary offices have been opened at 41 East 42d street, New York. Mr. Stephany has a long and successful record selling to printers, having been connected with the F. Wesel Manufacturing Company, the Key-



J. Henry Stephany

stone Type Foundry and the American Type Founders Company.

Rouse & Co. were actually forced to open eastern headquarters because of recent expansion of business and development of sales in the eastern field. After the Boston exposition where they introduced their new lining and registering system and their new rotary miterer, the company received a great many inquiries from the eastern territory, and while their sales manager, O. H. Kepley, was in the East he decided to open headquarters and commence an extensive advertising campaign throughout the territory. The firm is fortunate in securing the services of Mr. Stephany, as he is well known and well liked among printers.

Mr. Stephany will handle only the larger products of the Rouse factory. All the smaller products, such as composing sticks, lead and rule cutters, hand mitering machines, which have been sold by the leading typefounders and supply houses for the past quarter of a century, will continue to be handled in the same manner.

National Announcement Association Holds Annual Meeting

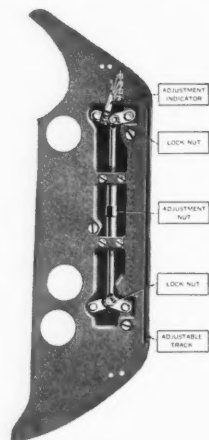
The National Announcement Association (Linweave papers and cards with envelopes to match) held its annual meeting in Springfield, Massachusetts, on September 13, 14 and 15. A year of progress was reviewed, and plans were laid for continuing an aggressive leadership in the announcement field during the coming year. There was an attendance of thirty people, representing the forty-four houses in the association.

Frank Cummings, of A. Storrs & Bement Company, Boston, was elected president to succeed John Swigart, of Swigart Paper Company, Chicago, who has been at the head of the association since its formation and during the pioneer period of its development. Other officers elected were as follows: J. B. Jones, Western Newspaper Union, vice-president; Morris Schlosser, M. & F. Schlosser, secretary-treasurer; H. W. Keil, Millcraft Paper Company, chairman Standardization Committee; J. D. Swigart, Swigart Paper Company, chairman Finance Committee; Leonard Raymond, Raymond & McNutt Company, chairman Advertising Committee; George S. Johnston, Western Paper Company, chairman Market Conditions Committee. The Executive Committee is made up of F. B. Cummings, J. B. Jones, A. A. Duer, of Barton, Duer & Koch Paper Company, J. W. Zimmerman, of the Standard Paper Company, and E. A. McGrath, of the Zellerbach Paper Company.

Adjustable Roller Way for Golding Presses

A recent improvement in platen printing presses is the adjustable roller way, now made for the Golding Art Jobber No. 18, by the Golding Manufacturing Company, Franklin, Massachusetts. It is pointed out that the adjustable roller way takes care of the expansion and contraction of form rollers and the wear of roller wheels. The adjustment is controlled by a work and turn screw, which can be locked when set. There is an adjustment indicator on each roller way. The two sides are set separately, but the indicator insures accuracy of alignment.

The use of the adjustable roller way obviates the frequent changes in composition rollers, the frequent changes in roller wheels,



Golding Adjustable Roller Way

and the delays incident to these changes. The press equipped with adjustable roller ways is never idle because of expanded or contracted rollers, or because the roller wheels are not suited to the size of the rollers. The adjustable roller way enables one to secure the proper contact between the rollers and ink disk quickly and easily. As this new attachment will fill a long-felt want it is predicted that increased sales of the Golding Art jobber will result.

Ranger Cover Contest

The Holyoke Card & Paper Company is conducting a prize contest on designs for Ranger cover stock, which is a little different from the average contest. Instead of having a committee of artists judge the designs, which they have bought from well known artists, the Holyoke Card & Paper Company is sending reproductions to five hundred of perhaps the best known advertising men and printers, asking them to register their votes, as to the order in which the designs best advertise Ranger cover stock. The company believes that the composite opinion of these advertising men, who have to make the pictures they buy pay for themselves in advertising value, will be a correct indication of the relative value of the Ranger cover designs. It is also felt that the men who reply will carefully consider the paper in passing on the designs.

The contest is being nationally advertised in advertising and printing magazines, and the four winning designs will be later reproduced and the artists' names published.

Brief Notes of the Trade

Maxwell Lind has been appointed New York representative of the B. H. Bunn Company, manufacturers of package-tying machinery. Mr. Lind's office is at 487 Broadway, New York city.

Herbert B. Morrison has recently joined the sales staff of Frederick H. Levey Company, printing ink manufacturers, and will look after New York city and the adjacent territory. Mr. Morrison has had a wide experience in the manufacture and sale of printing inks.

H. R. Swartz, president of the Intertype Corporation, is making a two months' business trip in Europe. A large number of intertype machines are now in use in Europe, many of which are installed in government plants. Eighteen machines are in use in the Czecho-Slovak Government printing office.

James F. Newcomb & Co., 441 Pearl street, New York city, announce the addition of Andrew Fuller to their sales and development department. Mr. Fuller has had considerable experience in the different branches of printing, having been associated with many prominent New York firms in various capacities.

The Goes Lithographing Company, Chicago, has recently added to its line an assortment of steel-engraved blanks produced by the bank-note process from new and original plates. The assortment includes blanks suitable for stock and bond issues and a series of designs suitable for interim certificates, licenses, membership certificates, etc.

A copy of the American edition of "Union d'Electricité et al Centrale de Gennevilliers" has been received from the publishers, *Revue Industrielle*, Paris, France. It deals with power plants in Paris and the problems of supplying a great city with power. It is freely illustrated with photographs and charts and contains much material of practical interest to the electrical engineer.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,

632 SHERMAN STREET, CHICAGO

VOL. 70 NOVEMBER, 1922 No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

W.M. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

SECOND EDITION "HOW DIVIDE THE WORD" now out; over 7,200 most commonly used words, showing correct division into syllables; 96 pages, handy vest-pocket size, cloth bound; \$1.00 postpaid; over 1,000 now in use. A. A. MAYERSTEIN, 515 Terry, LaFayette, Ind.

BUSINESS OPPORTUNITIES

SALESMEN calling on the printing trade, especially those in touch with pressmen and compositors, to sell PHENOID INSTANTANEOUS Type Cleaner; we support the efforts of our agents with national advertising, using space regularly in the trade journals, and by direct circularization. We guarantee satisfaction to the purchaser. Liberal commission allowed. Address, giving full particulars as to present lines, also references, CHALMERS CHEMICAL COMPANY, 123 Chestnut street, Newark, N. J.

AN EXCELLENT CHANCE for a good man to get a small up-to-date job plant in one of best manufacturing cities in middle west at sacrifice price; old established business; now working overtime; two Gordons, Model 14 linotype, etc.; will sell with or without linotype; cause: health. N 709.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK COMPANY, Chicago.

FOR SALE

PRESSES: 1 G. I. Whitlock Premier bed size 35 by 45 inches equipped with Cross Feeder; 4 G. Y. Whitlock Premiers bed size 46 by 66" equipped with Cross feeders; 1 Colts Armory 10 by 13" job press; two 8-0 68" special Michle presses, Cross feeders and 220 volt motor. FOLDERS & FEEDERS: 1 65" Cross continuous press feeder; 2 46-inch Cross continuous feeders; 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46"; 1 Dexter No. 101 D/16 folder 32 by 44"; 1 Dexter No. 104 D/16 folder 40 by 54"; 1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber; 1 Dexter 35" single fold folder; 2 Cleveland Model B folders with Frohn Simplex feeders. MISCELLANEOUS BOOK-BINDERS' AND PRINTERS' MACHINERY: 1 12 by 16" 16 box Juengst gathering machine with stitcher and coverer attached, age between 2 and 3 years, fine condition; 1 No. 4 Smyth sewer; 1 Frohn 38" disc ruling machine with Frohn automatic feeder; 1 Frohn feeder for ruling machine 38" cloth, 44" between rails, practically new; 1 Marresford tipping machine 5 by 7 up to 9 by 12", practically new; 1 Sheridan step covering machine; 1 Boston 4 head gang stitcher; 1 Hancock register table; 1 Sheridan 4-rod embossing machine; 1 Kast automatic wire stitcher; 1 McCain feeder for Model B Cleveland folder. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth Ave., New York city, or 608 South Dearborn St., Transportation Building, Chicago.

IF YOU ARE in central territory, write us when you wish to buy or receive information about printing, binding, or folding box machinery; new and overhauled C. & P. presses in all sizes; new and overhauled paper cutters; Hamilton wood and steel goods, iron surfaces, cabinets, cases, etc.; 14 by 20, 17 by 22 and 22 by 28 circular folders; 14, 24, and 28-inch punches; 13 by 19, and 14½ by 22 Colts and Universal presses; 14 by 22 Colts Thomson Laureate 4-roller press; 35 by 45 Brown 6-fold job folder; Seybold duplex book trimmer; 20 by 30 Colts Thomson flat cutters and creasers; 51 by 68 Cottrell and 48 by 69 Scott large cylinder heavy cutters and creasers. Sell at a discount new Crowley auto, rounder and backer, practically new 68-inch Michle Cross feeder, and 45-inch new Robinson rotary board cutter; about 200 rule forms of candy and cake boxes, ice cream and oyster pails, used by Chicago Oyster Pail & Box Co.; 46 by 62 and 42 by 56 Michles; new and overhauled complete outfits. See our large stock in Chicago. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE—Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. N 608.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era Press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.

761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE — Job printing office in good condition; good assortment of type and plenty of it, 2 jobbers, 1 Pony cylinder; excellent line of trade. B. ESS PRINTING CO., 824 East Market, Louisville, Ky.

FOR SALE at a bargain, Thompson Typecaster complete with motor; used only three months; quitting typesetting department. IOWA PRESS COOPERATIVE ASSOCIATION, Ames, Iowa.

FOR SALE — Slightly used Century Campbell, two-revolution, tape delivery, cylinder press, 38 by 54 inch. THOMPSON & THOMPSON, 110 East Second street, Muscatine, Iowa.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. N 319.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Portland foot power punch, Rosback foot power punch, Burton rotary perforator, Anderson job folder. N 711.

FOR SALE — Anderson job folder, 41-inch Cross feeder, 53, 46-inch Miehle presses. N 669.

HELP WANTED

All-Around Man

A REAL OPPORTUNITY — Practical printer possessing good business judgment; one who is not afraid of hard work, with capacity for detail. We have an opening for such a man in our organization; he must be thoroughly schooled in composition and presswork, with knowledge of estimating. State in first letter just what your experience has been and where you acquired it, age, and what salary you expect; also whether married or single. Correspondence will be treated confidential. N 706.

Artist

WANTED — Experienced artist with creative ability and ideas, to manage Art Department. WRIGLEY ENGRAVING CO., Atlanta, Ga.

Bindery

WANTED — In our bookbinding department, a finisher who is capable of doing some forwarding. THE MANUFACTURING STATIONERS, Inc., Phoenix, Arizona.

Composing Room

WORKING FOREMAN for printing factory of medium size in southern city of over 300,000, producing commercial work, books, catalogs and directories; applicants should furnish references as to ability and reliability; position open now and permanent; non-union; pay according to worth; group insurance protection. N 710, care Inland Printer, New York city.

WESTERN NEW YORK PRINTER wants man capable of handling typographic layout on advertising booklets, folders, catalogs, etc.; practical compositor with some knowledge of advertising preferred. Give details of age, experience, salary, etc., in first letter. N 705.

WANTED — First-class linotype operators experienced in book and tabular composition; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

OPEN SHOP in western New York has attractive opening for first-class compositor. Apply in confidence to N 704.

Salesmen

A LARGE AND WELL-KNOWN printing ink establishment desirous of increasing its sales force has openings for two live, hustling salesmen for the New England states and the state of Ohio and vicinity; resident men preferred. Write, giving full particulars. Correspondence strictly confidential. N 707.

SALESMEN WANTED — High-grade litho ink, also printing ink, by a long established and successful ink factory; salary \$5,000 and up. All communications strictly confidential. Give full particulars in first letter. FRANK L. BROKAW, P. O. Box 212, Times Square Station, New York city.

GRAPHIC ART SALESMAN WANTED to sell high-class printing, photo-engraving, electrotyping, commercial art in southeastern territory; must be capable estimator, alert, energetic, honest and neat. Applicant give detailed experience and reference. JACOBS & COMPANY, Clinton, S. C.

WANTED — Printing salesman who is looking for a permanent connection with a first-class Chicago firm doing general commercial work; we have cylinders, Gordons, Millers and automatic; an opportunity for a sales producer to build for his future. N 716.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

PRINTING SALESMAN — One who can talk and sell the better kind of printing; the kind that will help to sell the advertiser's product. N 690.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

IDEAL CHRISTMAS GIFT — Name in gold on Superior quality pencil; attractive boxes of three, 35c; ten, \$1.00. Quality and service guaranteed. (Owner member local 353.) SPECIALTY PENCIL CO., Newport News, Virginia.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

WANTED — Price list of gummed labels (my imprint) to mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Maryland.

SITUATIONS WANTED

Bindery

SITUATION WANTED by bindery superintendent; high-class executive with best of references; well known in the trade for practical knowledge of all the different branches: edition, law, blank, loose leaf, job and pamphlet; can also show money-saving layouts in printing forms for binding and printing; would like to connect with an advancing up-to-date plant where service and efficiency will be recognized. N 715.

BINDERY — Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. N 665, care Inland Printer, 41 Park row, New York city.

EXPERIENCED LOOSELEAF and manifold man with long experience would like to locate with firm looking for a superintendent or foreman of a composing room; will send full details and references. N 703.

RULER — Situation wanted; 34 years' experience at all kinds of ruling; take care of and cut stock; small city preferred; anywhere. Address RULER, care of Gane Bros., St. Louis, Mo.

BINDERY FOREMAN, competent in all branches; good executive ability; long experience as bindery foreman with printing houses; wants position. N 617.

FIRST-CLASS PAPER RULER, familiar with automatic feeders and all kinds of job work, desires steady position; 20 years' experience. N 708.

BOOKBINDER wants a position as an all-around bookbinder. N 713.

Composing Room

SUPERINTENDENCY of composing room desired by a thoroughly experienced newspaper man; expert on ad copy marking, efficiency and equipment; six years as assistant on the largest daily in the East. N 712.

MACHINIST — Linotypes or intertypes put in condition to deliver first-class product; prefer high-class job plant; must be day work; union. N 689.

Managers and Superintendents

MANAGER-SUPERINTENDENT — Thoroughly efficient, 40 years of age, 25 years' experience as printer, foreman, salesman, estimator, superintendent and manager, 11 years with DeVinne Press, New York city, would make change; go anywhere for good salary and chance of advancement; can also supply a first-class bindery foreman; best references. J. B. COLEMAN, 902 Bowman street, South Bend, Ind.

MECHANICAL SUPERINTENDENT desires change; eight years in present position; this man thoroughly understands all makes of presses, from jobbers to rotary, also all bindery machinery, supervises composing room and foundry, knows how to organize, maintain efficiency, practice economy in all departments; now employed in New York city; small family; will go anywhere right opportunity is offered. N 637.

SUPERINTENDENT OR GENERAL FOREMAN, practical expert with large and valuable experience, sensible, sedate, conscientious worker and real producer; not a sales manager, but intelligent co-operation; will not attempt production without union printers, and shop must be equipped to deliver best product. Act promptly. G-303, 310 "C" street, N. W., Washington, D. C.

SUPERINTENDENT-BUYER-ESTIMATOR — An A-1 man who for the past 30 years has held about four different jobs as superintendent of fine catalogue and pamphlet shops and who is very familiar with process printing, is desirous of making a change; about 45 years old; prefers a place where system and promptness is needed; very best of recommendations. N 686.

PROCESS WORK — and The Printer

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$2.00, Post-free. Specimen Copy, Post-free, \$0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Production Manager

A PRODUCTION MANAGER and a sales manager, both men of successful, economical, high-grade ability and experience, both employed, seek well financed and equipped plant whose owners wish to "go forward" to successful business; must have full charge. N 714.

WANTED TO PURCHASE

WANTED—26 by 34 and larger Miehle presses; complete outfits; job presses and paper cutters; Model B Cleveland job folder. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED—If any one has a Miller or Climax feeder for 10 by 15 Chandler & Price press that they wish to dispose of, write JOHN C. MOORE CORPORATION, 65 Stone street, Rochester, N. Y.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY**Advertising Service for Printers**

"ONE \$468 ORDER traced to our first mailing piece." We wrote it. If you seek similar advertising results, write to NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago, Ill.

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

PRINTERS OF HALF-TONES NEED— THE MECHANICAL CHALK RELIEF OVERLAY

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros.

COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

Big Positive Results

—assured from your advertising—small shop or large—when you use this tested successful service. Blotters, booklets, broadsides, folders that win the eye and bring back the order.

PRAIGG, KISER CO.
639 Diversey Chicago, Ill.

The Productimeter

Plain Figures Long Life
Sure Action Instant Reset
Get our Bulletin 41.

DURANT MANUFACTURING CO.
(1167) 653 Buffum St., Milwaukee, Wis.



Wood Type

Eastern Brass
& Wood Type
Company
Largest Stock.
Fonts and Sorts in
All Sizes.
114 E. 13th Street
New York City

Membership Certificates

For Churches, Clubs, Lodges, etc. To be completed by
Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

Patent
applied
for.

Strait's PERFECTION Gauge Pin

\$1.75 per doz.; less than one
doz., 50c per set; tongues
only, 25c per doz.

Quite similar to the ordinary gauge pin but
is held by an excellent gripping arrangement,
with nothing about it to injure packing or to
interfere with making fine moves.

Sold by dealers everywhere, or the manufacturer
H. H. STRAIT, Overland, Mo.

**The Printer's Friend
JELLITAC**

One dozen cartons or our No. 1 bag
mailed on receipt of \$1.00

ARTHUR S. HOYT CO.
90 W. Broadway, New York

There is only one **ENGRAVING**
That produced by the Artist on Steel and Copper and
EMBOSSD ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department



**MINUTES MEAN MONEY!—Lost Time
Is Lost Money—Check It!**

KNOW TO THE MINUTE when work is started and finished;
when orders are received and delivered; when letters are
received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps
cost little, are built for long service, and work quickly, smoothly
and accurately. Send for catalogue showing various styles with prices.

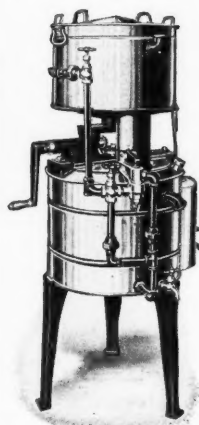
HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

CARBON BLACK

GODFREY L. CABOT

938-942 Old South Building, Boston, Mass.

GRADES — Elf, Auk, Monarch, Kosmos No. 1, Kosmos No. 2
Factories — Cedar Grove and Nancy's Run, W. Va.; Lamkin, La.



Requires No Watching

If glue is overheated or if the temperature drops too low its tensile and adhesive qualities are impaired if not completely ruined. Unless automatic equipment is used the heater must be watched, which interferes with production.

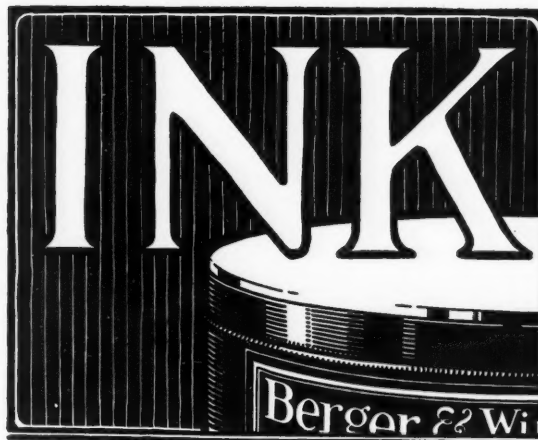
The WETMORE Model A-D Glue Heater and Pot

Keeps the glue always at the right temperature, between 140° and 150°, by means of the Automatic Temperature Controller. This means that the employees can devote their entire attention to their work.

Whether you use 2 gallons or 200 gallons of glue a day the Model A-D will prove a profitable investment.

Write for booklet describing our complete line of glue handling equipment.

The New Advance Machinery Co.
Van Wert, Ohio



Inky - Conomy

is not merely dependent upon the price per pound—it is the perfect relation of price to value. THINK IT OVER!

Deep Bronze Blue **Brilliant Label Red**
1888 M 284 M

BERGER & WIRTH, Incorporated

Ink Makers for over 95 Years

58 - 60 Columbia Heights Brooklyn, New York
Branch Office: 54 High Street, Boston, Mass.



Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago—Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

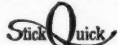
The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book—it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.

ALSO MANUFACTURERS OF



(Wound on the Green Core)

GUMMED PAPER AND CLOTH

2433 S. Robey St., Chicago, Ill.

New York St. Louis Minneapolis San Francisco

J. M. Bundscho

says: "The printers' house-organs written by Oren Arbogust are equal to the best, if not the best, that I have ever seen. They are really worth while."

There's many a printer who wishes for a strong, ably-written, sales house-organ.

There's many another printer who has started a house-organ—and is confronted monthly with the difficult, disheartening task of writing the kind of worthy material that business men will read.

If you are in either class: if you want a house-magazine that is interesting and helpful, if you want relief from the task of preparing it, I'll furnish your copy and it will be made to fit your ideals and needs, exactly.

Manuscript and dummy will be mailed on a definite date. It will be planned and written to fit your local conditions, to sell whatever you sell. You will hold exclusive rights in a definite territory.

Copy for you will have the same character that caused J. M. Bundscho, Harry Hillman and Tim Thrift to say that it equalled the best. Use it—and it will do for you what it is doing for others. Every single printer user says that it is profitable.

With such certainty of satisfaction and success, why not start your house-organ with this copy, with a January issue? Ask for details and samples.

**OREN ARBOGUST, ADVERTISING
for PRINTERS**
808 LAKESIDE PLACE, CHICAGO, ILL.



Reduce Pressroom Costs!

The many hours of lost time your presses are idle each week, in repairing "make-ready" are saved; production costs are materially reduced, and this annoying problem solved through use of

CROMWELL Special Prepared Tympan

You can run 350,000 clear impressions without any oiling, without replacements, without offsets, in fact, without tympan "troubles" of any kind.

IT IS MOISTURE PROOF.
IT WILL NEITHER ROT NOR SWELL.
IT IS A TRUE CALIPER SHEET.

UNEXCELLED IN { ECONOMY
IMPRESSIONS
RESULTS.

Samples furnished free of expense.

MANUFACTURED EXCLUSIVELY BY





Atlantic Bond

An all-sulphite paper in which
the genuine watermark, clear
color and tub-sized surface are
far more noticeable than the
absence of rags

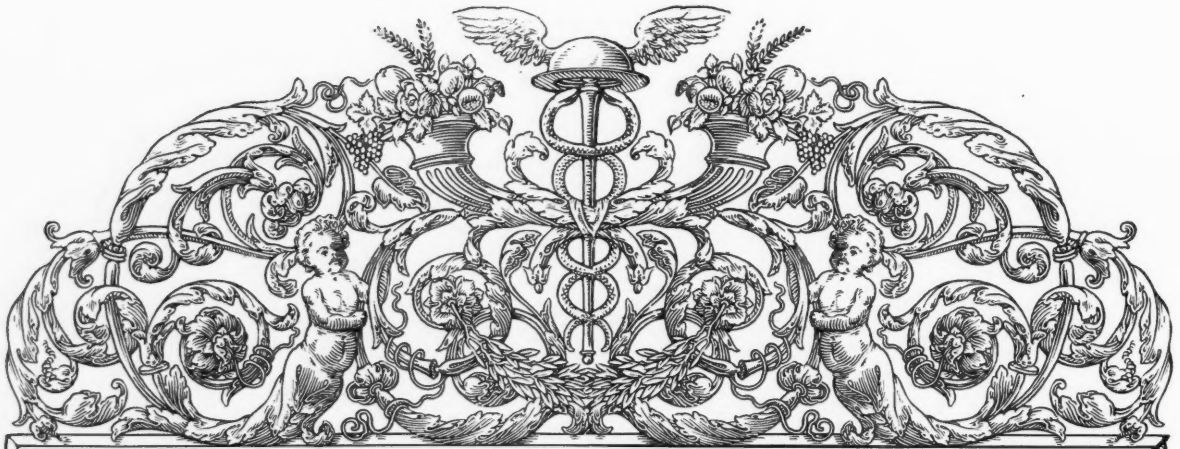
Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Milcraft Paper Company
DETROIT—Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company

NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York, Mexico and South America; W. C. Powers Co.,
Ltd., London, England, Continental Europe; J. L. N. Smythe Company,
Philadelphia, Australasia and New Zealand
ENVELOPES—U. S. Envelope Company, Springfield, Massachusetts

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Pioneer Cover Paper

TWO generations of printers have done much of their best cover work on Dexter's famous Princess Paper. It was the first cover stock made which possessed distinctive and distinguishing qualities, and was the first to be backed by national advertising. It has been imitated but never equaled.

Survival of the Fittest

THE steady use of Princess Catalog Cover Paper is based on two pre-eminent qualifications for a practical cover paper. It possesses a strength rarely equaled in paper manufacture, and the ten rich, dark colors are unfading. This combination insures a cover that is a real protection as well as an adornment.

Princess Cover Paper

THIS beautiful cover design was drawn by Mr. Clarence P. Hornung for reproduction on booklets, catalogs, and programs using Princess Covers. The mortised plate may be had in two sizes — $5\frac{1}{2}$ by 8 and 7 by 10.

WE have already published ten decorative cover designs, which are offered with our compliments for use on Princess Cover Paper. If you are not already familiar with the details of this helpful cover cut service, we would like to supply further information and some demonstration proofs.

*Write for full particulars of Complimentary
Cover Cut Service*

C. H. Dexter & Sons, Inc.
Windsor Locks, Conn.

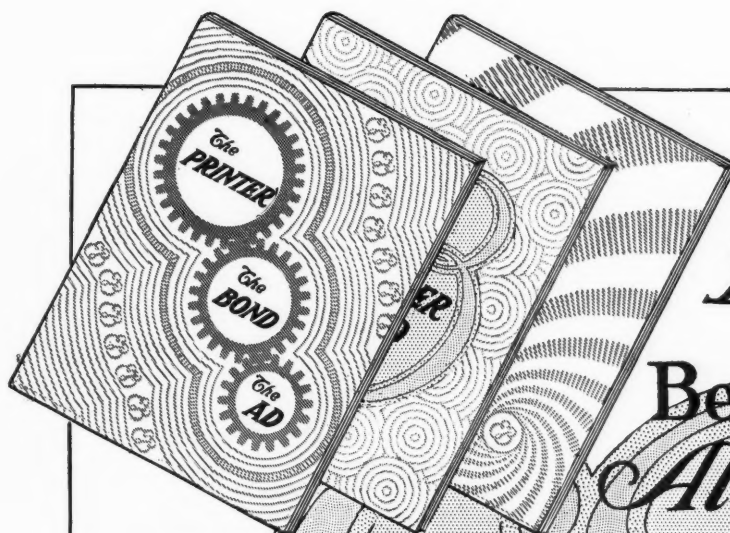
Smooth or Antique

THE availability of Princess Cover Paper is doubled by the fact that it may be had with two distinct surfaces — one smooth and glossy—the other slightly rough, known as antique. Either finish will print, fold and emboss equally well.

Insuring Good Results

IF your catalog must stand much handling and still remain in presentable condition, Princess is the most practical stock that can be selected. By all means send for a handy letter file sample folder showing Princess Paper in various weights, sizes, finishes and colors.





*They're
Different!*

*Be Sure to get
All Three!*

These everyday helpful books, full of new ideas, new effects in Ben Day, new ways of using line plates with color. They are FREE to Printers, Advertisers, Advertising Agencies, Advertising Men, who are on our mailing list. Be sure you are included.

The first edition of the first book is nearly exhausted. Number II is on the press. Write now on your letterhead so as to make sure of receiving these three beautiful books.

BOOK I: "THE SALES MESSAGE — THE SALES MESSENGER — THE SALES." Illustrates how Direct-Mail Advertising gains distinctiveness, artistic value, and selling power with EMPIRE BOND to carry its message — and get it across.

BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY — ITS POWER — ITS POSSIBILITIES." Gives practical everyday hints for the effective use of EMPIRE BOND with modern advertising techniques descriptive of the advertiser's product.

BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER." Shows forcible effects obtainable by the use of modern illustration and harmonious text, with many different treatments of the same design on EMPIRE BOND.

Ask your jobber for a copy of the EMPIRE BOND SAMPLE BOOK. It's different, too.

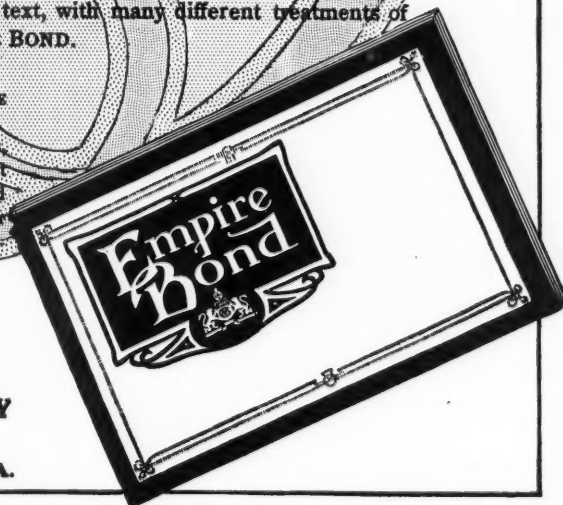
Not only contains all colors and weights but shows a letterhead in a score of different designs reproduced in all the most approved processes. An invaluable reference book for Printers and Advertisers. It sells Printing sells Direct-Mail Advertising.



CAREW MANUFACTURING COMPANY

Dept. D 11 Makers of Empire Bond

SOUTH HADLEY FALLS MASSACHUSETTS U.S.A.



LANCASTER BOND

BEAUTY should be the by-product of real value. When it is so it costs but little. Real beauty reflects honest work and sincere craftsmanship. No one appreciates more keenly the compelling power of beauty than does the printer. Design, form and color are the foundation stones of his business.

The best effort of the printer is woefully wasted if the paper chosen to form the background of good printing does not have the beauty of texture, formation and color that is the reflection of the best materials well handled by appreciative craftsmen. Lancaster Bond is first *made well*; its lasting beauty follows as the natural consequence of its sturdy structure.

Send for samples from our nearest agent and note its unusually appealing texture, brilliant color and *self-evident quality*. Then use it and discover for yourself its workability on your press, which constitutes its beauty of service.

Made by GILBERT PAPER COMPANY Menasha, Wis.

Sold by

BALTIMORE, MD.....	Barton, Duer & Koch Paper Co.	NEW ORLEANS, LA.....	Julius Meyer & Sons Inc.
BOSTON, MASS.....	Carter, Rice & Company	NEW YORK, N. Y.....	Conrow Brothers
BUFFALO, NEW YORK.....	R. H. Thompson Co.	NEW YORK, N. Y.....	F. W. Anderson & Company
CHICAGO, ILL.....	Moser Paper Company	PHILADELPHIA, PA.....	Garrett-Buchanan Company
CINCINNATI, OHIO.....	Chatfield & Woods Company	PITTSBURGH, PA.....	Chatfield & Woods Company
CLEVELAND, OHIO.....	Cleveland Paper Mfg. Co.	PORTLAND, ORE.....	Blake, McFall Company
DENVER, COLO.....	Carter, Rice & Carpenter Paper Co.	PUEBLO, COLO.....	Colorado Paper Company
DES MOINES, IOWA.....	Carpenter Paper Company	ROCHESTER, N. Y.....	R. M. Myers & Company
DETROIT, MICHIGAN.....	Beecher, Peck & Lewis	ST. LOUIS, MO.....	Beacon Paper Company
GREAT FALLS, MONT.....	Great Falls Paper Co.	SAN FRANCISCO, CAL.....	Blake Moffitt & Towne
INDIANAPOLIS, IND.....	C. P. Lesh Paper Company	SEATTLE, WASH.....	American Paper Company
LANSING, MICHIGAN.....	The Dudley Paper Company	SPOKANE, WASH.....	Spokane Paper & Stationery Co.
LOS ANGELES, CAL.....	Blake Moffitt & Towne	SYRACUSE, N. Y.....	R. M. Myers & Company
LOUISVILLE, KY.....	The Rowland Company	TACOMA, WASH.....	Tacoma Paper & Stationery Co.
MANILA, P. I.....	J. P. Heilbronn Company	WASHINGTON, D. C.	Barton Duer & Koch Paper Co.
MILWAUKEE, WIS.....	E. A. Bower Company	EXPORT	Parsons Trading Company, New York, N. Y.
MINNEAPOLIS, MINN.....	Paper Supply Company		

Envelopes made by
United States Envelope Co.



Buckeye Cover Envelopes

Now Carried In Stock

THE DEMAND for Envelopes of Buckeye Cover has always existed. Printers and buyers of fine advertising have known that it was false economy to enclose costly and beautiful material in envelopes that conveyed no impression of the worth of their contents.

An envelope, harmonious in color, texture and design and adequately suggesting the enclosure, is the best insurance against the ever convenient waste basket.

Printers who have been deterred from suggesting envelopes to match because of the time required to secure them or the high cost of local manufacture now find these difficulties removed.

Buckeye Cover Envelopes are stocked at our mills and can be procured through all Buckeye Cover agencies. The standard basis of weight is 20 x 26 - 50. Both Antique and Ripple finishes are stocked. Stock envelopes are made gummed, with open end, and are carried in all colors and the following sizes:



5 x 7½	7½ x 10½
5½ x 8¼	8¼ x 11¼
6½ x 9½	9½ x 12½

Other sizes and weights and special fasteners may be procured without exasperating delay.

Prices are so moderate that there is no longer any purpose in using a makeshift envelope.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

You may send me, without charge, Buckeye Cover Specimen Box No. 6, which contains a varied and helpful assortment of printed specimens, including Buckeye Cover Envelopes.

Name.....

Address.....

Old Council Tree Bond

Staunch as the tree it was named after and, like it, a landmark, both dignified and rugged, towering above its fellows.

Impressive but not aloof, friendly but not familiar, uniform as careful and efficient workmanship can make it, Old Council Tree is guaranteed to satisfy, the user to be the judge. White and six attractive colors.

DISTRIBUTORS

APPLETON, WIS.	Woeiz Brothers	MILWAUKEE, WIS.	The E. A. Bouer Co.
BRIDGEPORT, CONN.	Gorton Paper Corporation	NEW YORK CITY	J. E. Linde Paper Co.
BUFFALO, N. Y.	Holland Paper Company	NEW YORK CITY	H. P. Andrews Paper Co.
CINCINNATI, OHIO	The Chatfield & Woods Co.	NEWARK, N. J.	J. E. Linde Paper Co.
CLEVELAND, OHIO	The Union Paper & Twine Co.	NEWARK, N. J.	H. P. Andrews Paper Co.
CHICAGO, ILL.	Chicago Paper Company	OMAHA, NEBR.	Carpenter Paper Co.
DETROIT, MICH.	Chope-Stevens Paper Co.	PITTSBURGH, PA.	Potter Paper Co.
DES MOINES, IOWA	Carpenter Paper Co.	PORTLAND, ORE.	Blake, McFall Company
DULUTH, MINN.	Peyton Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
GREAT FALLS, MONT.	Great Falls Paper Co.	ST. LOUIS, MO.	Acme Paper Company
HARRISBURG, PA.	Johnston Paper Co.	SEATTLE, WASH.	American Paper Company
INDIANAPOLIS, IND.	Century Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
ITHACA, N. Y.	T. G. Miller & Sons Paper Co.	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LANSING, MICH.	Dudley Paper Company	TOLEDO, OHIO	Blade Printing & Paper Co.
LOUISVILLE, KY.	Miller Paper Co.	NEW YORK CITY, Export	Maurice O'Meara Co.



NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of OLD COUNCIL TREE BOND, SUCCESS BOND, CHIEFTAIN BOND,
NEENAH BOND, WISDOM BOND, GLACIER BOND, STONEWALL LINEN LEDGER,
RESOLUTE LEDGER, PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Note the Tear and Wear as Well as the Test

Present Your Report in The Modern Way



TWO SIZES

For 8½ x 11 Sheets 25c Each
For 8½ x 14 Sheets 30c Each

COLLINS BRIEF FOLDERS

AN up-to-the-minute folder for the presentation or filing of Reports, Briefs, Manuscripts, Charts, Estimates, Statements, Documents and important Memoranda.

Modern methods demand a durable, attractive folder. COLLINS BRIEF FOLDERS are made for efficient service with embossed cover and panel design for label or printed title.

They are an asset to the modern executive



If your stationer cannot supply you write direct to us

A. M. COLLINS MANUFACTURING CO.
226 Columbia Avenue
PHILADELPHIA, U. S. A.

TO STATIONERS AND PRINTERS
This ad is being run in *Printers' Ink Monthly* and will produce business. Write for sample and particulars

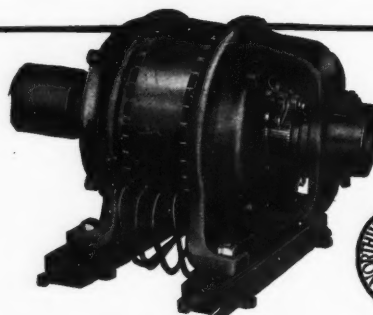
DO-MORE *Automatic* PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA



A-K Push Button Control Motor

The only small motor with push-button control. Twelve pre-determined set speeds meet the varying requirements of job presswork. Can be used on circuits of 25 or 60 cycles without change. Different line voltages are cared for by the A-K Variable Speed Controller. The motor is wound for 110 volts only but on account of the controller it rarely reaches 85. Being wound for a 25 per cent overload insures long life. Low voltage and consequent absence of sparking lessens wear and tear on brushes and commutator.

Motor can be reversed by pole throw-over switch. It can be touched with perfect safety even when the line voltage is dangerously high.

Write for illustrated circular and price list describing motors and controllers for job and cylinder presses.

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George La Monte & Son
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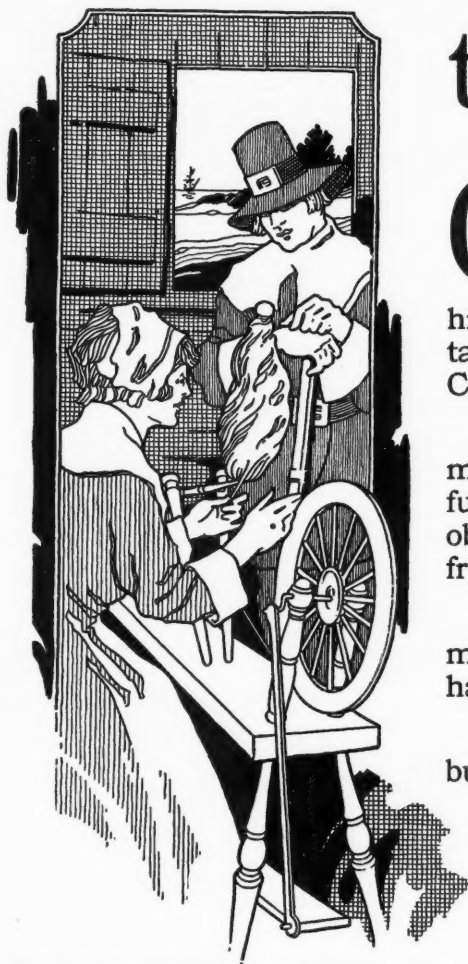
HUNDREDS of letters have been received from Franklin Printers stating that they took their first vacation in years as a result of getting more business and making more money by using the Franklin Printers Service

☞ A lot of them stopped off in Salt Lake City while on their Franklin vacations

If other printers are making more money and taking vacations through the use of the Franklin Printers Service—why not you?

The **PORTE PUBLISHING CO.**
Salt Lake City, Utah

It was a little Rough on the Captain



CAPTAIN MYLES STANDISH knew the value of sending a good representative when he asked John Alden to court Priscilla Mullins for him. As a matter of history the representative was a little too successful for the Captain.

However, the John Alden representing modern business can hardly be too successful for the firm he represents, in so far as obtaining orders or the establishment of friendly relations is concerned.

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To insure the best possible impression it is obviously essential that a paper of quality, such as Old Hampshire Bond, for instance, be selected. The texture and fineness of the paper is quite as noticeable and effective as the dress of the man. With the distinctive foundation for your stationery that Old Hampshire gives, the cordial reception and the success you desire for your letter are both assured.

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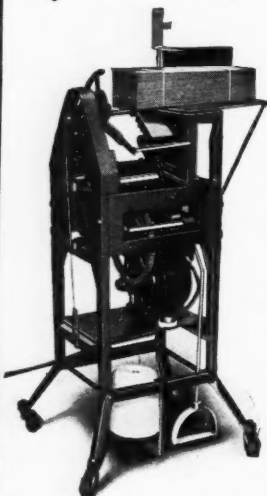
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Can be operated by anyone after a few minutes practice.

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Takes power from any lighting socket.

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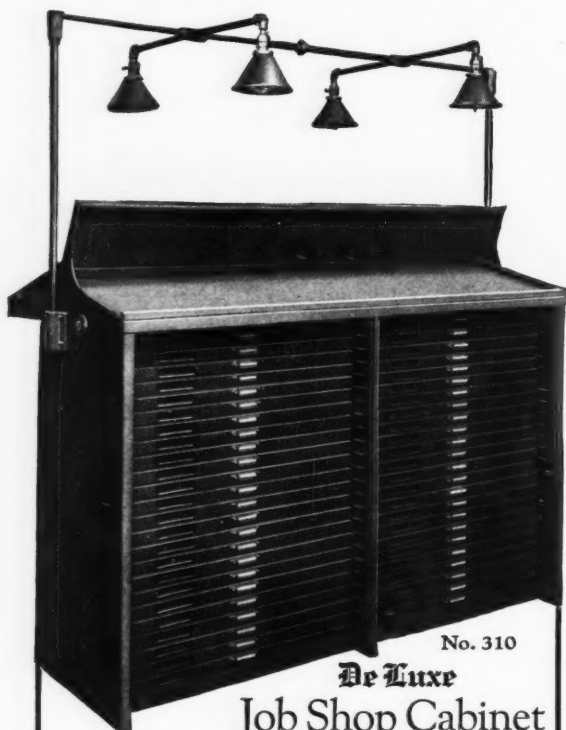
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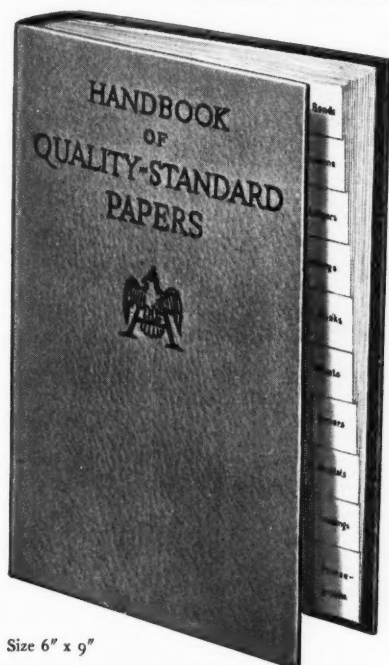
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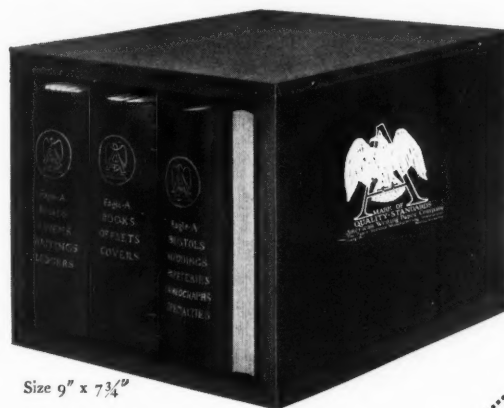
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The Potter Proof Press *DOES*. It has a long and honorable record of *doing*. It does all jobs offered to it and does them well—galley proofs, job-form proofs, cut proofs, quick shop proofs and finished customer's proof, register proofs and dummies.

This adaptability to all the practical needs of composing rooms explains the universal use of the Potter Proof Press: it *does* the daily work—without hesitation or fumbling. It gives the kind of service you want.

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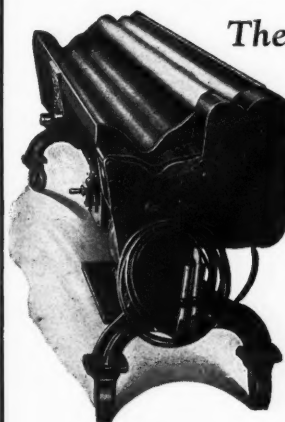
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Will clean rollers *better, quicker, cheaper* than is possible by hand washing with rags and benzine.

Cost for washing flat bed press rollers, *any color of ink*, 2 cents per press.

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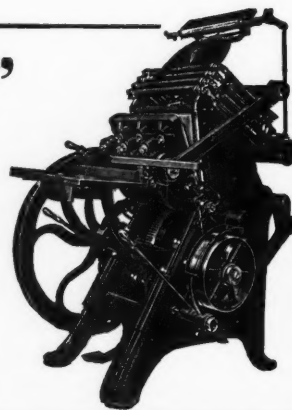
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Will give wear resisting qualities superior to an ordinary electrotpe and are produced at a much less cost. Our Nickel Bath gives the plates a nickel-steel printing surface which are equal to an electrotpe. Plates ready for the press in 45 minutes.

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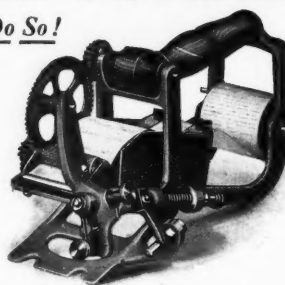
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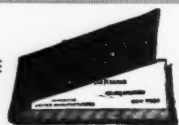
is so light and can be operated so rapidly by small girls and boys that the saving of time effected by its use will pay its cost in a short time.

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Wiggins Peerless Book-Form Cards are money makers. Once your customers see them they will use them exclusively.

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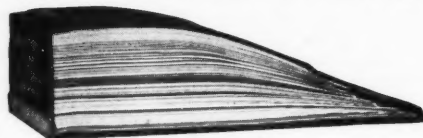
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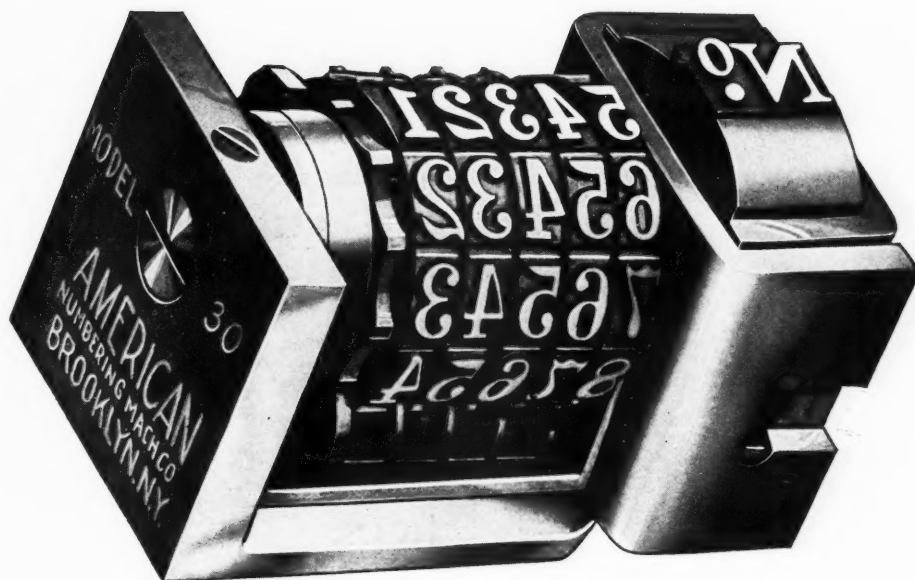
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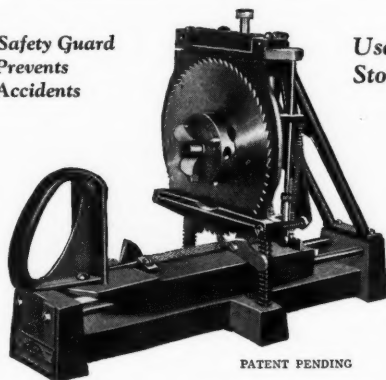
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AMERICAN NUMBERING MACHINE CO.
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Prevents
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*Sharpen your Trimmer Saws with
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Don't stick to the old-fashioned, inaccurate way of sharpening Trimmer Saws. Place the Minute Saw Filer in your shop—in three minutes' time any one of your employees can sharpen your Trimmer Saw accurately and keep the teeth uniform in size and the saw perfectly round.

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Standard HIGH-SPEED AUTOMATIC JOB PRESS

**The only automatic bed-and-
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**Over 50 per cent of our sales are
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Where the TYPE-HI has been installed a saving of *more than seventy-five per cent* of time in leveling and "taking the rock out of" plates has followed.

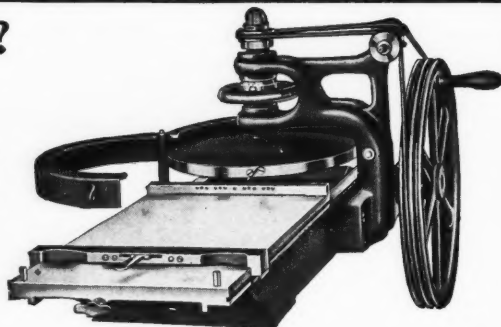
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Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

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Samples submitted upon request.

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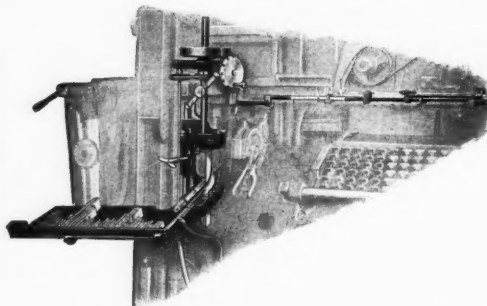
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It is a great time and labor saver.

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When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

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(Patent Applied For)

Salesmen like this new card idea. Increased sales have demonstrated its effectiveness.

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Gets favorable attention, instantly; Displays the product attractively; Makes every call count; Saves time in closing the sale; Sticks in the buyer's memory after the salesman leaves.

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It is a miniature billboard and business card combined—a pictorial inducement to buy the product shown.

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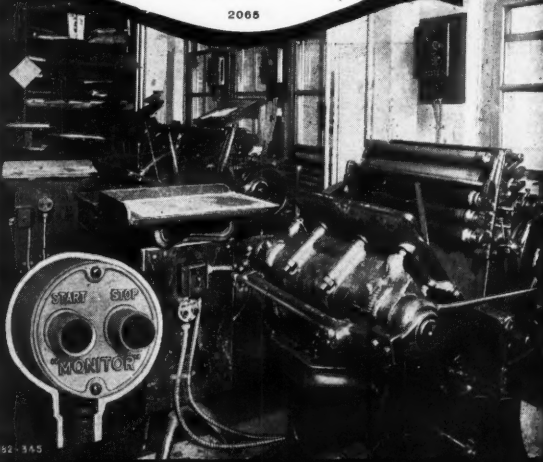
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The Monitor system of automatic motor control for printing presses and other machines makes slow speed operation absolutely precise, puts complete mastery at the pressman's fingertips, for makeready, inching or full speed. The Monitor operator knows that his press will respond instantly. Ask for complete details.

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2065



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The New Eagle Composing Stick The Most Durable Stick Made

It can not get out of adjustment through wear. No notches, holes or slots are employed in locking. No working pressure can strain it. Other Eagle products will make your composing room more efficient.

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Adjustable
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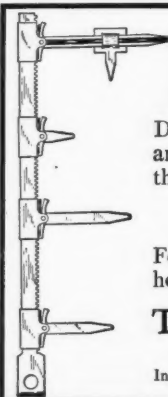
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Casper Grippers for Platen Presses

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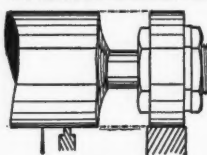
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For C. & P. Gordon Jobbers



Save their cost in ink, have an expansion of $\frac{3}{4}$ inch. The tires have $\frac{3}{4}$ inch flat tread on press tracks, tires guaranteed for six months, unaffected by ink or oil. Warner Trucks will not slip on press tracks, will give a more even distribution of ink, impossible to cut rollers on any rule form when they are used. Let us mail you a set of these trucks on thirty days' trial.

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Crescent Calendar Co.

Manufactured and for sale by

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ROBERTS Numbering Machines

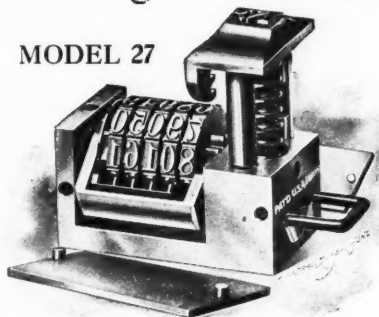
Type-High Model 27 Type-High Model 28
5 Wheels . . \$16.00 6 Wheels . . \$18.00

The Roberts may be taken apart and put together in less than half the time required for other machines. This is a strong point with pressmen who know the Roberts. It saves time and annoyance. No special tools or fixtures are required.

The Direct Drive is another important feature. The entire absence of intermediate parts means more positive action, smoother working, longer life of the machine, less likelihood of its getting out of order, and greater accuracy.

To number either forward or backward—Fully guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

MODEL 27



No 12345

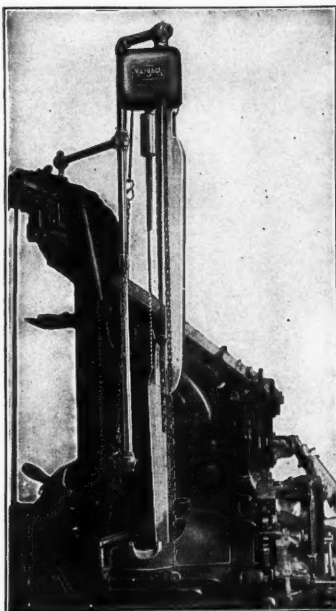
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Simplest—Strongest—Fully Patented—Over 300,000 in use.

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St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

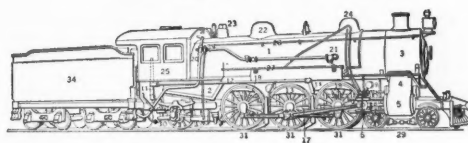
FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

The Margach Metal Feeder \$75.00

Can be applied to any slug or single type casting machine. It will save you \$1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information
call or write.

Wax Process of Engraving



Printers:

Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms**, maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

Send your copy for estimate. We will return the same day.

L. L. POATES ENGRAVING COMPANY
4 Washington Place
NEW YORK, N. Y.

Poates' "Wax Engraving Superiority"
For Your Library Shelf
25c to the Trade

Announcing

RANGER

COVER

JUDGING CONTEST

We invite any person interested in advertising and printing to send us his name and we will send him 20 x 26" sheets, of assorted colors, of Ranger Cover Stock, together with four prize designs which have been made for us by well known artists.

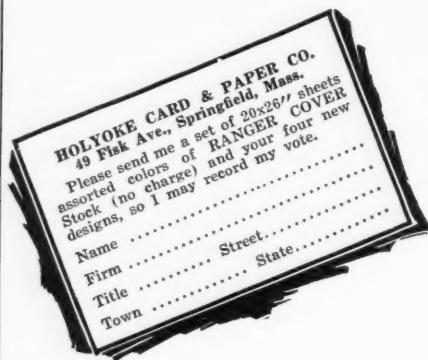
Each person is requested to register his vote, on the prepaid card we will send him, as to which of the pictures best advertises Ranger Cover.

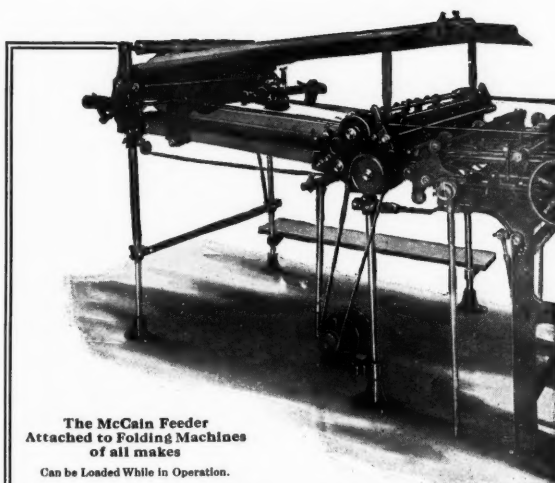
The four designs will be sent to about 500 of the leading advertisers and printers of the country, for them to record their votes. Contest closes December 1, 1922.

Prizes will be given the artists in accordance with the votes received, and it will be interesting for advertisers to note how near their choices come to the composite prize award. The results of the contest will be mailed to each person writing us.

RANGER COVER gives leather feel,
leather looks, at the price of paper.

HOLYOKE CARD & PAPER CO.
49 FISK AVENUE SPRINGFIELD, MASS.





The McCain Feeder
Attached to Folding Machines
of all makes

Can be Loaded While in Operation.

Feeds Any Folder

For over fifteen years the McCain Automatic Feeder has obtained the maximum production from the leading makes of folders of both the tape and tapeless types. It can be reloaded while in operation which means a big saving on long runs.

Besides folders

THE MCCAIN Automatic Feeder

gives highly satisfactory results with rotary perforators, gluing machines and S-1, S-4 Harris Offset Presses.

Write for illustrated circular and production figures from machines equipped with McCain Feeders.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

You May Buy PROCESS INKS

for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.



CHARLES HELLMUTH

Incorporated

New York

Chicago



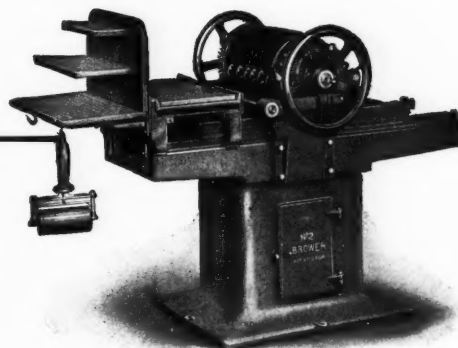
THIS is B-W speaking—B-W broadcasting station at Dalton, Mass. The latest reports from county and state officials all over the country show a steady increase in the use of

BYRON WESTON CO'S Record and Ledger Papers

NO other paper made gives such long and satisfactory service for use in valuable books of record and reference. It is 100 per cent all new rag stock, of super strength, proof against discoloration or disintegration.

SEND for sample Test Sheets. Compare with any other ledger paper, and draw your own conclusions.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS



Ball Bearings Insure Easy Running

If a machine is to have power and durability it must be substantially built. In a proof press the size of the No. 2 Brower the necessary weight and strength must be provided without sacrificing ease of operation. This has been accomplished by placing ball bearings under the bed of the press. These automatically center the bed without the aid of side guides. Friction is reduced to the minimum and this large, powerful press is surprisingly easy to operate. Ball bearings are found only in the

"B.B.B." Proof Press

(Brower Ball-Bearing)

No. 0 BROWER - - 14 x 20 inch Bed

No. 2 BROWER - - 17 x 26 inch Bed

Write for Descriptive Circular.

A. T. H. BROWER COMPANY
223 West Schiller Street, Chicago, Ill.

Sold by all Branches of the AMERICAN TYPE FOUNDERS COMPANY
and BARNHART BROS. & SPINDLER



EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible and Permanent**, can't crack off or scratch off **embossed or Engraved** effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **Don't buy a toy outfit, and expect success.**

COMPLETE OUTFITS, \$150.00 UP.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Phone • Harrison 5859
Frederick Dunham & Co.
Printing Ink
PRINTING VARNISHES
OFFSET & DRIERS
LITHO INKS DRY COLORS
441 S DEARBORN STREET
Chicago, Ill.

The "M" School of Printing

Offers a high grade Correspondence Course in Hand Composition, Estimating, Presswork and Linotype Work. Write to

THE "M" SCHOOL OF PRINTING, Joliet, Ill.

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence
Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable

Sheets, 6 x 9 inches \$1.25 a dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products,
Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

J. W. PITT, INC.
UPRIGHTGRAIN

(Self Contained or Sectional)

PRINTING BASE SYSTEMS
BATH, N. Y.

METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. World Building
Chicago New York

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**

for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

WOODTYPE

**THE BEST
AND
CHEAPEST
IN THE
MARKET**

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
2448 Fulton St., Brooklyn, N. Y.

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making **RUBBER STAMPS**. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making **STAMPS**. Write to us for catalogue and full particulars, and earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Overlay Knives

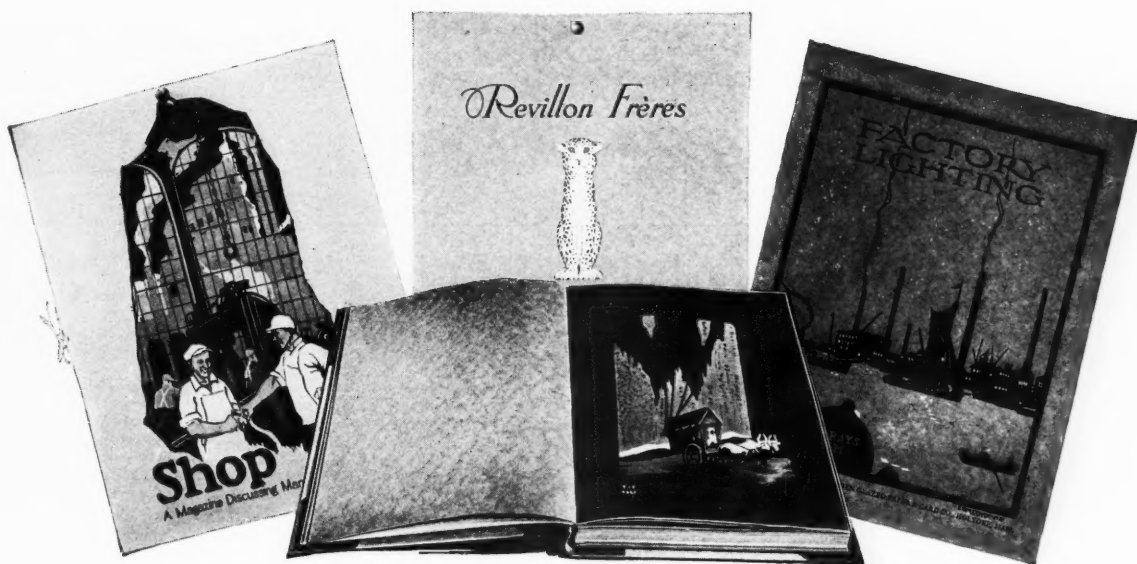
*Tested for Quality
of Temper*

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

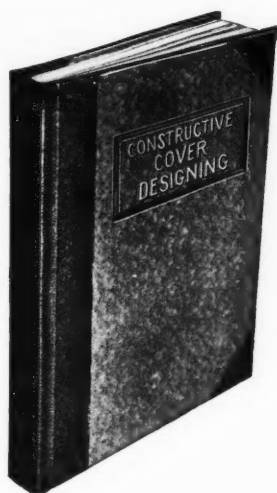
The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.
632 Sherman St., Chicago, Ill.



Constructive Cover Designing



**HAMPDEN
GLAZED PAPER &
CARD CO.
Holyoke, Mass.**



HOW to get striking and artistic covers for your printed matter is easier shown than told. From a collection of 3,500 original designs, 75 of the most attractive and practical have been chosen for reproduction and permanent preservation in book form. These designs have never been used commercially, and are presented for their suggestive and inspirational value.

Each of the 75 original designs is printed on a separate page of cover paper, in full colors, size 11 x 14. Explanation of inks used and method of securing the wonderful effects is clearly stated. Additional pages are devoted to instructive articles on designing, engraving and printing.

Constructive Cover Designing is at once an art exhibit, a graphic arts reference book, a designers' and printers' working manual, and the advertising and salesmen's order-getter. Everyone interested in commercial art, printing, and advertising will find this *de luxe* publication a valuable addition to his office or home library.

Hundreds of orders have already been sent in for *Constructive Cover Designing*, although several months must elapse before this truly monumental undertaking is ready for distribution. The edition will be limited, and orders will be filled in the order received. Do not miss the opportunity of securing a copy of *Constructive Cover Designing* at the moderate pre-publication price. There is nothing to pay until the books are ready for shipment.

If you were so fortunate as to see the wonderful Sunburst Cover Exhibit of Prize Designs, you will know exactly what to expect: for the 75 reproductions are taken from that famous display.

At the bottom of this page is a coupon requesting full information about *Constructive Cover Designing*. Fill in and mail at once. There are many interesting facts connected with this graphic arts wonder book which we wish to explain to you.

-----FILL IN, CLIP AND MAIL-----

HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE, MASS.

I am interested in "*Constructive Cover Designing*" and would like full particulars of your Pre-Publication offer.

Name.....

Address.....

WHILE-U-WAIT
Rubber Stamp Making Outfits
 Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.
THE BARTON MFG. CO., 89 Duane St., New York City

Ye Sign of Quality
INKS
EAGLE PRINTING INK CO.
 NEW YORK CINCINNATI CHICAGO

Fine Engraved
Christmas Greeting Cards
 Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.
KING CARD COMPANY
 Manufacturers of Engraved Greeting Cards
 149-57 North 12th Street - Philadelphia, Pa.

Redington Counters
Old Friend of every Printer
F. B. REDINGTON CO.
 109 South Sangamon Street Chicago

CAMPBELL PRINTING PRESS
REPAIR PARTS COMPANY
 We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.
 288 SCHOLLS STREET BROOKLYN, NEW YORK
 Avoid delay when in need of repairs by sending orders direct to office.

TYPE CASTING MACHINES
 Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.
FRANK NOSSEL, 38 Park Row, NEW YORK

Printers and Publishers, Attention!
 Let this plant be your bindery. We are equipped to serve you no matter where you are located.
ENGDAHL BINDERY
 (HOLMGREN, ENGDAHL & JOHNSON CO.)
Edition Bookbinders
 412-420 Orleans Street, Chicago Phone Main 4928

Vibrators for Gordon Presses
 A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; \$15 to \$20; write for free trial offer.
ACME MULTI-COLOR COMPANY, EUREKA, KANSAS

You and Your Customer



**“Here Mr. Customer—
 You Are Wasting Valuable
 Advertising Space!”**

THE backs of envelopes! Why let them stare blankly at good prospective buyers, when they can be made to carry a pithy, punchy sales-message that will land sales and inquiries?

163 Square Feet on 1000 No. 6-3

Put it up to your customers to use this valuable space. They're losing a valuable advertising opportunity—you're losing a real profit opportunity. Sell the full-print idea—back-plus-front utilization of envelopes. Every order you sell on that basis means a printing job for you.

You print both sides at once from simple layouts we furnish *free*. We make up the envelopes from your sheets *after* you've printed them. Double profit for you—on the envelopes and on the printing.

Quick service from this end—*always*.

Strictly a Printers' and Lithographers' Service.

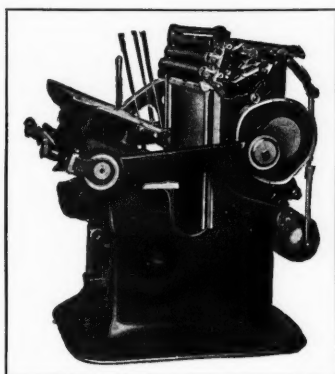
WRITE TODAY
 Write for Service Book giving detailed information about back-and-front envelope advertising. Also ask for the

New Envelope Price List.
 Fits your U. T. A., Franklin and other Price Books. Lists 585 items. Western States Envelope Co. always carries 10,000,000 envelopes in stock. You can depend on Western States to have *what* you *what* *when* you want it. And the W-notched flap is your guarantee of quality.

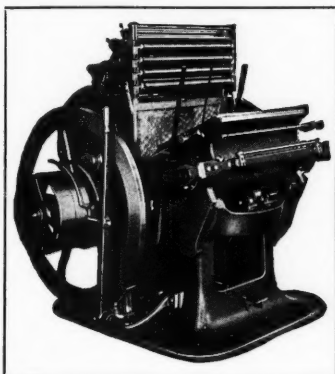
Western States Envelope Co.
 Milwaukee Wisconsin
 Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

"I luv a rooster for the kro that
is in him and the spurs that ar
on him to bak up the kro with"

WE admit having indulged in some rather lusty crowing regarding the merits of our "Colt's Armory" and "Laureate" Printing Presses; but, to again quote the words of that eminent philosopher, Josh Billings, we have the goods "To bak up the kro with!"



ITEM ONE: There are no other presses in the field which are within gauging distance of our machines as to correctness of design, that is the utilization of sound kinetic principles; accuracy of construction, which is essential to precise performance and quality of materials, whereby to indefinitely endure.



ITEM TWO: And there are no other presses, bar none of any name or type, relative to their purchase price, cost of maintenance and cost of operation, which will enable Master Printers to obtain, for the exercise of their skill, so generous a recompense.

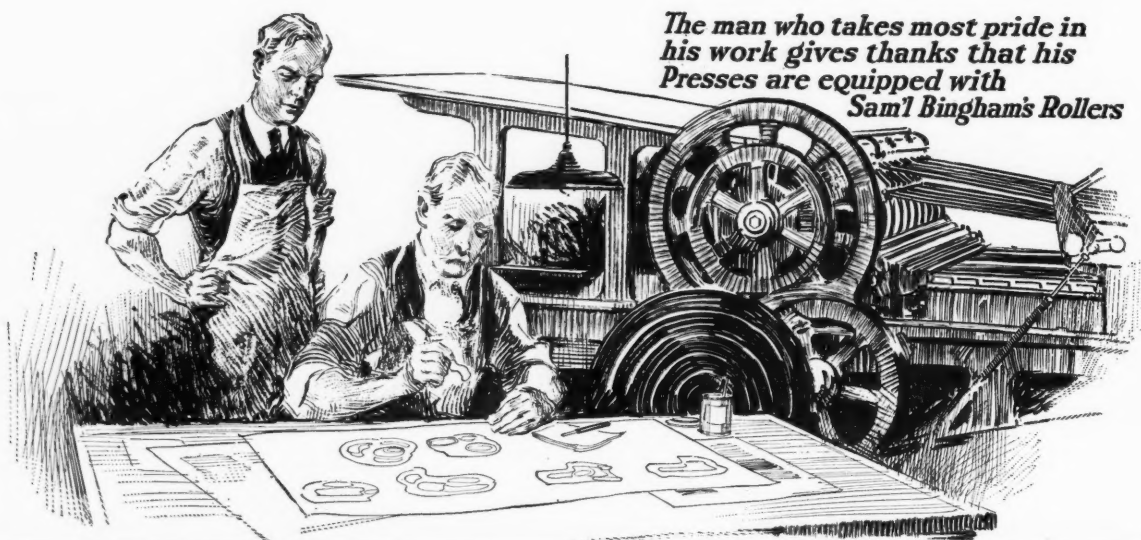
ITEM THREE: With respect of the foregoing, any competent Jury can not fail to reach but one verdict; which may be thus phrased: As a finding of fact, the "Colt's Armory" and "Laureate" have the elements "To bak up the kro with."

John Thomson Press and Manufacturing Company

253 Broadway, New York City

604 Fisher Building, Chicago

Factory: Long Island City



The man who takes most pride in his work gives thanks that his Presses are equipped with Sam'l Bingham's Rollers

Saved 48 Cents per 1000 Impressions

As a test we ran 16,000 19 x 25 sheets in two colors, dividing the fountain and printing each half of the sheet separately. One-half of the sheet was printed with good Bingham Composition Rollers, the other half with old out of season rollers.

Here is the result. The half printed with good rollers required 0.317 lbs. of Red and 0.190 lbs. of Black per 1,000 impressions. The half printed with poor rollers required 0.433 lbs. of Red and 0.302 lbs. of Black. The Red cost \$1.50, the Black \$0.60 per lb. The good half cost \$0.24 less per 1,000 impressions. The whole sheet with good rollers would accordingly cost \$0.48 less per 1,000 impressions than the same sheet printed with old out of season rollers.

The figures surprise you? — Well, suppose you figure the actual cost of your rollers per 1,000 impressions and then compare the cost of good rollers with the cost of ink per 1,000 impressions — the result will be even more surprising.

Send for the "Test" folder. It will give you the whole story of this test duly signed by the superintendent in charge of the shop where the test was conducted. Use Bingham's rollers for better printing.

There is no substitute for the Bingham Composition Roller. 73 years of progress in addition to our experience and experiments assure the best that skill and money can produce. Send old rollers and cores to our nearest factory. We will cast and season your Winter Rollers so they will be ready when you need them. Ask for a supply of Bingham Order Blanks when you send for the "Test" folder.

For 73 Years BINGHAM'S RELIABLE PRINTERS' ROLLERS

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH
80-90 So. 13th Street
INDIANAPOLIS
151-153 Kentucky Ave.

ST. LOUIS
514-516 Clark Avenue
DALLAS
1306-08 Patterson Ave.

KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 Fourth St., South

ATLANTA
40-42 Peters Street
DES MOINES
1025 5th Street

CLEVELAND, OHIO
1285 West Second Street
SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

CHRISTMAS *Announcements*

The Yuletide announcement printed on Linweave speaks in a language that cannot be interpreted by type alone.

The atmosphere of superb quality inevitably creates a favorable impression on the person who receives your message.

The message sent on Linweave tells its story with a dignity and assurance that are of immense value to the individual or institution from which it comes.

The matched Linweave Envelope, always available from stock, is ad-

ditional insurance that your announcement *adequately represents you*.

Printers and engravers have complete sample books showing Linweave Papers and Cards suitable for announcements of every kind for Christmas and other seasons.

Linweave saves the printer or engraver time and money, affords an economy and a better service to the customer, and stimulates the business of both.

Write for booklet describing the Linweave Line and its uses.

NATIONAL ANNOUNCEMENT ASSOCIATION, SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with *Envelopes to Match*



Linweave

PAPERS and CARDS

Envelopes to Match

ATLANTA, GA.
Sloan Paper Company
BALTIMORE, MD.
Barton, Duer & Koch Paper Company
BOSTON, MASS.
A. Storrs & Bement Co.
BUFFALO, N. Y.
Alling & Cory Company
CHARLOTTE, N. C.
Western Newspaper Union
CHICAGO, ILL.
Swigart Paper Company
CINCINNATI, OHIO
Standard Paper Co.
CLEVELAND, OHIO
Millcraft Paper Company
DALLAS, TEXAS
West-Cullum Paper Co.

DENVER, COLO.
Western Paper Company
DES MOINES, IOWA
Western Newspaper Union
DETROIT, MICH.
Paper House of Michigan
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FRESNO, CAL.
Zellerbach Paper Company
GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.
INDIANAPOLIS, IND.
Crescent Paper Company
JACKSONVILLE, FLA.
Antietam Paper Co.
KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CAL.
Zellerbach Paper Company
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
E. A. Bouer Company
MINNEAPOLIS, MINN.
McClellan Paper Co.
NEW YORK, N.Y.
M. & F. Schlosser
OAKLAND, CAL.
Zellerbach Paper Company
OKLAHOMA CITY, OKL.
Western Newspaper Union

OMAHA, NEB.
Western Paper Company
PHILADELPHIA, PA.
Raymond & McNutt Co.
PITTSBURGH, PA.
Alling & Cory Company
PORTLAND, ORE.
Zellerbach Paper Company
RICHMOND, VA.
B. W. Wilson Paper Co.
ROCHESTER, N. Y.
Alling & Cory Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN DIEGO, CAL.
Zellerbach Paper Company
SAN FRANCISCO, CAL.
Zellerbach Paper Company

SEATTLE, WASH.
Zellerbach Paper Company
SIOUX CITY, IOWA
Western Newspaper Union
SPOKANE, WASH.
Zellerbach Paper Company
ST. LOUIS, MO.
Mack-Elliott Paper Co.
WASHINGTON, D. C.
Barton, Duer & Koch Paper Company
WICHITA, KANSAS
Western Newspaper Union
FOREIGN DISTRIBUTORS
NEW YORK CITY
American Paper Exports, Inc.
HULL, ENGLAND
G. F. Smith & Son, Ltd.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Color Values

Best results in color printing can be obtained only when the characteristics of the pigment make it suitable for the job.

Our colors are the product of many years experience, and their superior quality particularly adapt them to the needs of the printer.

J-M-Huber

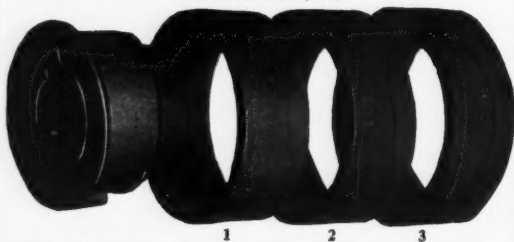
65-67 WEST HOUSTON STREET, NEW YORK

Baltimore, Chicago, Omaha, St. Louis, Boston, Cincinnati, Philadelphia, San Francisco; London, England; Toronto, Canada. Factories: Brooklyn, N. Y., Bayonne, N. J., Dola, W. Va., Swartz, La.

DRY COLORS VARNISHES
CARBON BLACK

PRINTING
INKS

Patented Nov. 1, 1921



3-in-One All-Metal Inking Roller Trucks

For Chandler & Price Job Presses

These trucks consist of three sizes of tires, Numbers 1, 2 and 3. No. 1 takes care of the shrinkage of the inking rollers, No. 2 runs normal, No. 3 takes care of the expansion and saves the time lost building up the press tracks with cardboard and avoids the inking rollers from being cut by rule work. They also run parallel over the track, which gives you an even inking distribution.

Simple and Easy to Change Size

Press down on the spring, push off tire, and slip on the required size. A complete set of six tires can be changed in thirty seconds without any mechanical operation. There are no mechanical parts to get out of order and no extra parts to buy.

In order to save your expense on inking rollers, you must do away with the extra expense of your roller trucks. Once you buy a set of these trucks, which are made of Alemite metal, harder and stronger than cast iron, you have something that will stay with you. And your roller and truck troubles are over. These trucks can be used with any Vibrator or Miller Feeders.

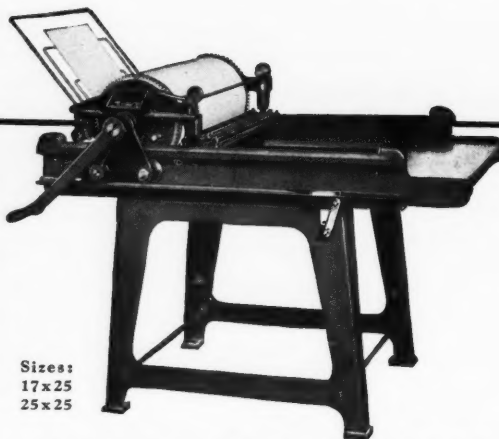
PRICE FOR COMPLETE SET OF SIX TRUCKS
10 x 15, \$5.00 12 x 18 or 14 1/2 x 22, \$6.00

Sold By Supply Houses or

3-in-One Truck Company, Not Inc.

68 Broadway

North Chicago, Ill.



Sizes:
17 x 25
25 x 25

VANDERCOOK

RIGID BED

Composing Room Cylinders

Used where Quality and Speed in taking proofs is most needed.

We can refer to the best known and most efficient printing and publishing plants in the world.

For full information address

THE VANDERCOOK PRESS

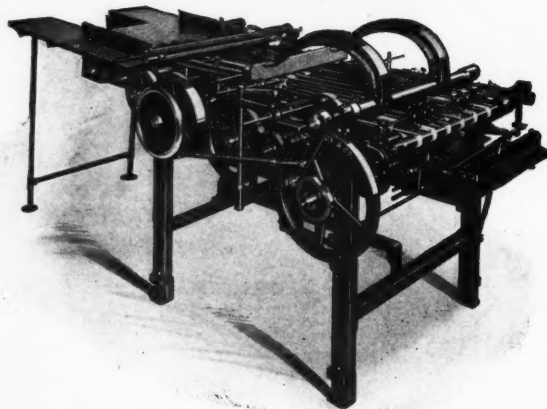
VANDERCOOK & SONS

Originators of the Modern Proof Press

452-456 N. ASHLAND AVE. CHICAGO, ILL.

The ANDERSON

High Speed Catalog and
Circular Folding Machine



5,000 PER HOUR on any size sheet from 6" square to 25x38". Durable construction assures a continuance of this unusual speed (without costly breakdowns). The changes for any folding combination, right angle and parallel, are made by improved simple adjustments. Output is automatically counted and delivered into packing boxes.

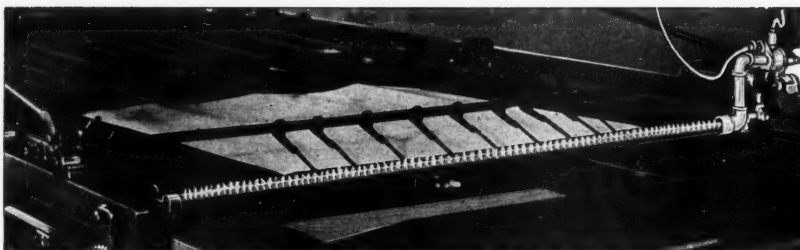
SEND FOR PRODUCTION RECORDS

C. F. ANDERSON & CO.

Builders of

High Grade Folding Machines
and Powerful Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row
NEW YORK

83 Broad Street
BOSTON

604 Fisher Bldg.
CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

*It is Conservatively Estimated
that more than*

\$1,000,000 a Year

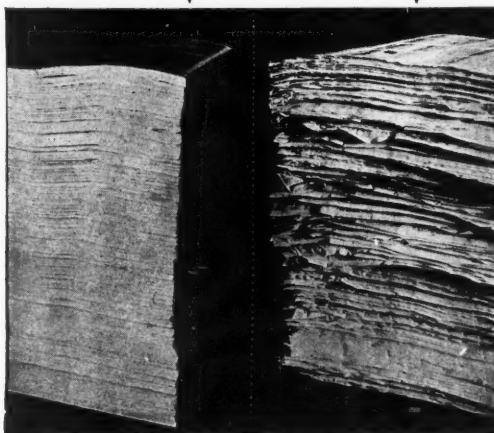
*is Saved to the Printing Industry
by the Chapman Electric
Neutralizer.*



*Are You Getting Your
Share of This Large
Saving?*

Chapman Electric Neutralizer

*Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓*



United Printing Machinery Company

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago



Typical Installation in Operation.

This equipment is in use by both large and small lithographers throughout the country who have installed from two to two hundred strips each.

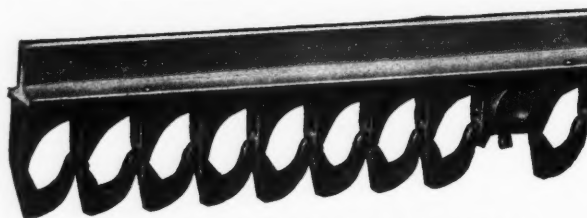
Catalogue and Complete Information on Request.

Southworth Machine Co.
Portland, Maine, U. S. A.

HOLDFAST HANGERS

*An Indispensable Adjunct
to the Offset Press*

This device is especially designed for Seasoning of Paper Stock, thereby insuring perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust.



Construction — Showing a portion of one Standard Nine-Foot Strip.

WESEL FINAL BASE

Weight?

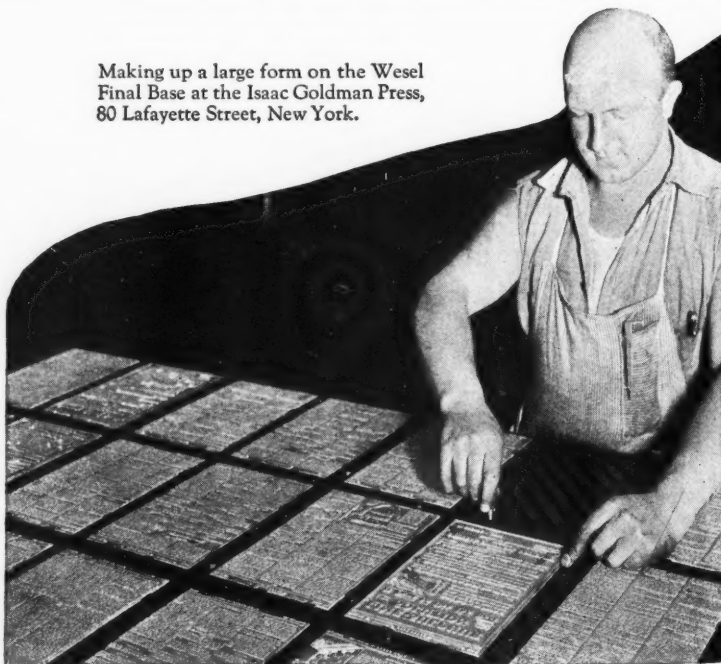
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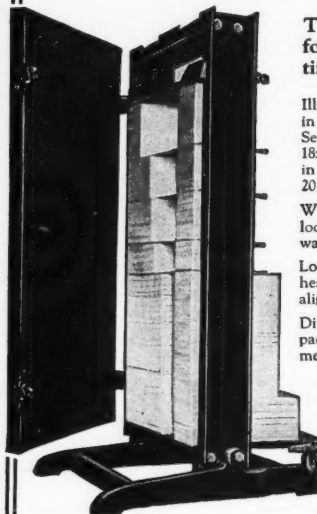
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OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for
October 1, 1922.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the business manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher — The Inland Printer Co. 632 Sherman st., Chicago, Ill.
Editor — Harry Hillman Chicago, Ill.
Managing Editor — Harry Hillman Chicago, Ill.
Business Manager — James Hibben Evanston, Ill.

2. That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 135 S. Central Park blvd., Chicago, and Mrs. Clara J. Shepard, 135 S. Central Park blvd., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES HIBBEN,
Business Manager.

Sworn to and subscribed before me this 27th day of September, 1922.

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(My commission expires April 15, 1923.)

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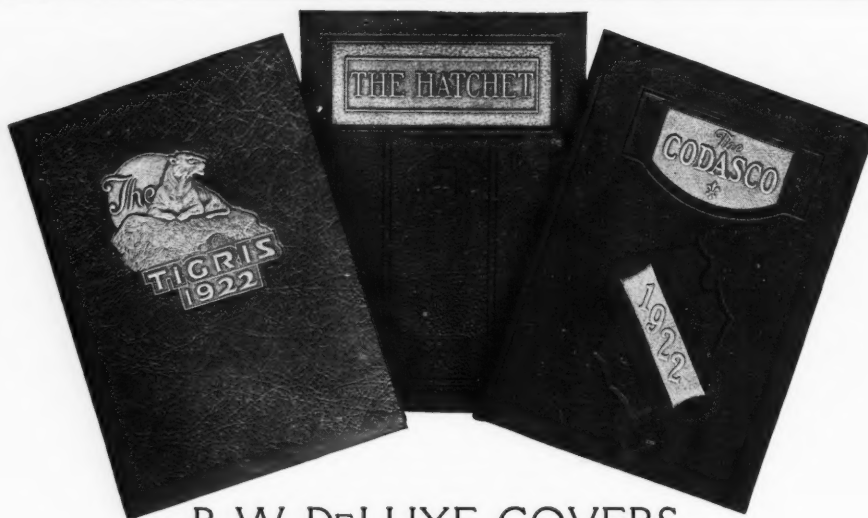
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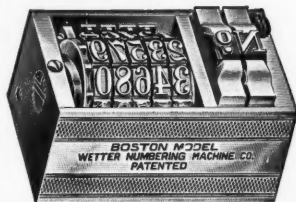
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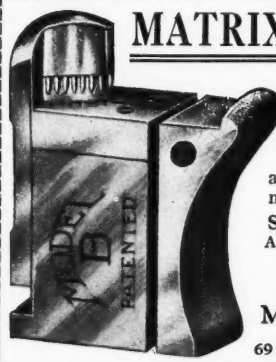
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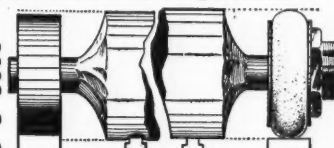
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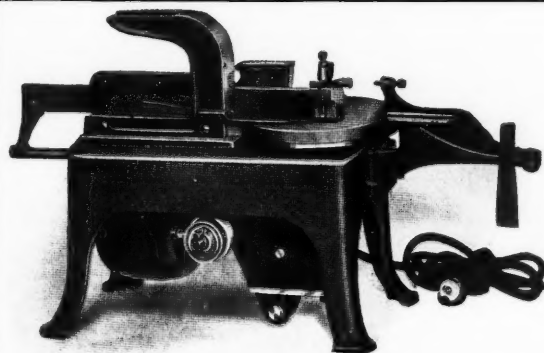


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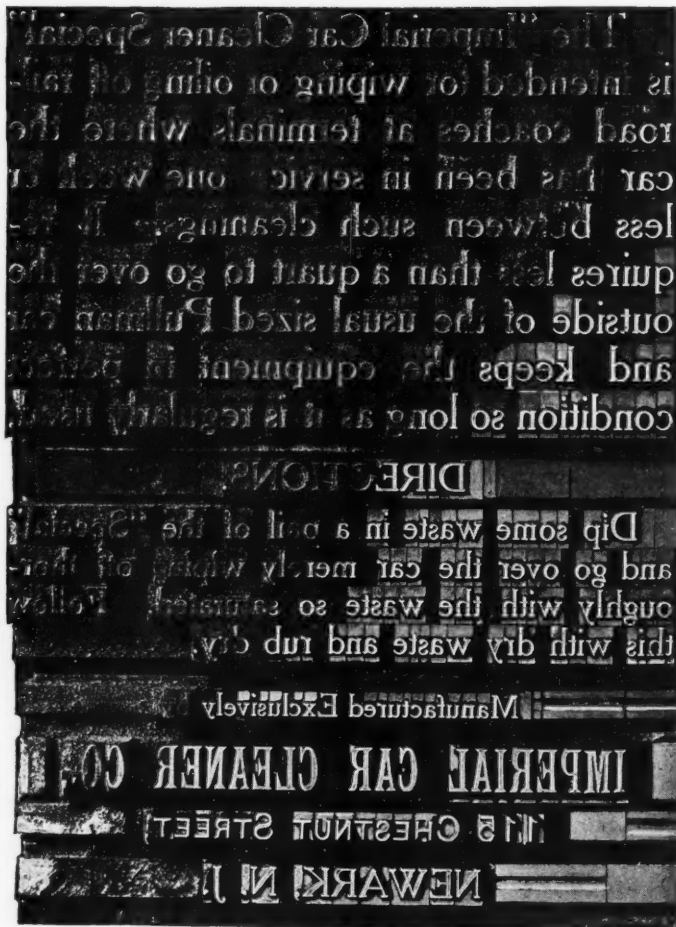
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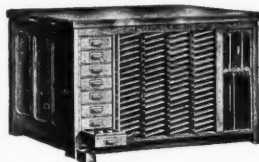


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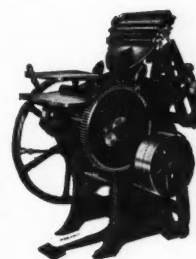
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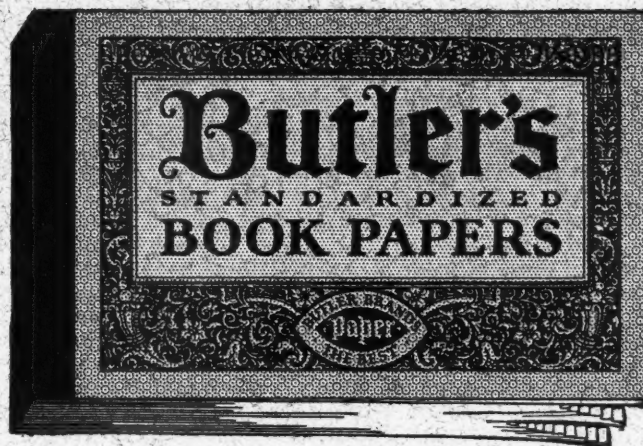
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